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# **HOMER'S ODYSSEY**

**BOOKS XXI-XXIV.**



# HOMER'S ODYSSEY

BOOKS XXI.-XXIV.

THE TRIUMPH OF ODYSSEUS

EDITED

*WITH INTRODUCTION AND NOTES*

BY

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## INTRODUCTORY PREFACE.

THE action of the *Odyssey* may be divided into two parts: the first, which ends with the landing of Odysseus on the coast of Ithaca, is concerned with the triumph of the hero by the aid of Athena over the obstacles raised by Poseidon against his return; the second with his final triumph over his enemies at home. But the first of these triumphs is subsidiary to the second: our interest in the ultimate rout of the Suitors is awakened at the very beginning of the poem by the picture presented of their overbearing pride, and the real strength of their position; while we are encouraged to hope, from the story of Odysseus' adventures by sea and land, that the hero who survives all the dangers of that wonderful voyage is not brought back to die, like Agamemnon, an inglorious death at home. The Triumph of Odysseus over the Suitors is the real end of the *Odyssey*; but the bulk of the poem is occupied partly in bringing the hero in safety to the scene of the principal action, partly in preparing for the overthrow of the Suitors by filling up the measure of their misdeeds. Thus it happens that the actual

struggle and final victory of Odysseus is comprised within the compass of the four books which are the subject of this selection.

The opening of the *Odyssey* shows us Odysseus detained by Calypso on the island of Ogygia, the Suitors for the hand of Penelope masters of Ithaca, and wasting the substance of the absent king,—Telemachus a helpless spectator of their violence. In various ways all these personages are set in motion through a decision in the council of the gods in favour of Odysseus. Hermes is sent to bid Calypso release Odysseus; Telemachus goes off under the protection of Athena to the courts of Nestor and Menelaus in search of news of his father; while the Suitors devise an ambush with the intention of murdering him on his return. The account of the ambush and of Telemachus' reception at Pylos and Sparta takes us to the end of Book iv. The poet leaves him enjoying the hospitality of Menelaus, and returns to Odysseus. The hero embarks on a raft constructed with the help of Calypso: the raft is presently shattered in a storm raised by Poseidon, but Odysseus lands safely on the island of Scheria. There he meets with Nausicaa, the daughter of Alcinous, king of the Phaeacians; and the account follows of the hospitable reception given by the king to the wanderer. Four books (IX.-XII.) are taken up with the celebrated *'Αλκίνοῦ λόγος*, the narrative in which Odysseus recounts to the Phaeacian king the tale of his adventures from the sack of Troy

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onwards ; the blinding of the Cyclops, which first provoked the wrath of Poseidon against the hero ; the adventures with the Laestrygonians ; Acolus, Circe, the descent into Hades, the Wandering Rocks, the Sirens, Scylla, Charybdis, and the rest, down to his landing without a single follower remaining on the island of Calypso. Thus the story of Odysseus' wanderings is brought down to the time of the main action of the poem, and it comes to an end in Book XIII., where the hero is put ashore on the coast of Ithaca from a Phaeacian ship, and, disguising himself with the aid of Athena, finds shelter in the hut of the swineherd Eumaeus.

It is now necessary to bring Telemachus home. Accordingly Athena goes to Sparta to hasten his return, warning him of the ambush laid by the Suitors ; he passes it safely, and is put ashore near Eumaeus' dwelling, sending his ship round to the harbour. To him Odysseus presently discovers himself ; and it is agreed between father and son that the former shall be taken into the palace as a beggar by the swineherd, who is still ignorant whom his guest is. The scene then changes to the city, where the news is brought of Telemachus' arrival ; the Suitors are at first confounded, but still hope to find means to rid themselves of their enemy.

Telemachus now goes to the city, and meets his comrades who had gone round with the ship ; he had brought with him from Pylos one Theoclymenus of the family of Melampus, fleeing from the avenger



of blood, whom he now introduces into the palace as a guest. Theoclymenus is a seer, and declares to Penelope from an omen that her husband is even now in the land. Meanwhile the swineherd leads Odysseus townwards; on the way they meet Melanthius the goatherd, who had cast in his lot with the Suitors, and now insults his old master. In front of the palace occurs the pathetic incident of the dog Argus, who lives just long enough to see the return of Odysseus and die. Eumaeus leads the seeming beggar into the hall; Telemachus sends him a portion from the feast, and bids him beg from the Suitors. Soon after follows the boxing match with Irus, who is ousted from his position of privileged beggar, while Odysseus is thenceforward allowed to remain in the hall

*βαλλόμενος καὶ ἐνισσόμενος τετλήσει θυμῷ,*

until the hour of retribution. The principal incidents which succeed are the recognition of Odysseus by the nurse Eurycleia, whom he bids to conceal what she has discovered; his conversation with Penelope, who tells him of the trial by which she has resolved to choose a husband from the Suitors; and finally the solemn warning of Theoclymenus, which the Suitors of course laugh to scorn. The 20th book closes with the Suitors' preparations for the mid-day meal, and a foreboding of that evil supper which was in store for them.

Thus, at the opening of our four books, the

Suitors are at the height of their prosperity. Odysseus will return no more; Penelope has at last yielded to their importunity, and has promised to be the prize of a trial of strength and skill. In two books has come about a complete reverse; the bow, which was to have decided for the Suitors the crowning good fortune of one of them, has become the instrument of the destruction of all; at the close of the 22d book, Odysseus stands 'like a lion' in the midst of a heap of slain, and the scene of the Suitors' lawless revelry swims with their blood.

The idea of 'supping full of horrors' was at all times repugnant to that feeling of *restraint* which is the most peculiar characteristic of Greek taste. The shout of joy which rises to the lips of the old nurse on beholding the spectacle of slaughter is checked by Odysseus; and the poet relieves the horror of the massacre by the comic picture of the innocent minstrel and herald creeping out from their hiding places and begging for mercy. The punishment of Melanthius and of the women which follows is a mere act of justice; the barbarity of the manner of it is an accident of the times. But the bloodshed of the 22d book is easily forgotten in the beautiful idyll which comes after. Penelope had long hoped against hope; but now that Odysseus has really come back, she cannot believe her good fortune. She is unmoved by the assurances of the nurse, the reproaches of Telemachus, the sight and speech of

Odysseus himself. At length Odysseus feigns to give up the attempt; he bids Eurycleia prepare his bed for the night. Then Penelope orders the nurse to bring forth her husband's own bed from the chamber which he himself had fashioned. This bed had been carved by Odysseus out of the stump of an olive tree which remained rooted in the ground; accordingly Penelope's order calls forth from him a burst of indignation at the idea of his work having been destroyed, which leaves no further room for Penelope to doubt that he is indeed her husband.

With the recognition of Odysseus by Penelope ends the real action of the poem: Aristarchus and Aristophanes concluded, we are told, the *Odyssey* with the line  $\mu$  296—

οὐ μὲν ἔπειτα  
ἀσπάζοις λέκτροιο παλαιοῦ θεσμὸν ἱκόντο·

and, from a dramatic point of view, most readers will probably allow them to be in the right. The interest of what follows may be easily separated from the rest of the poem. Yet one would not wish to have lost such an incident as the recognition of Odysseus by Laertes; nor is it easy to imagine that it is not an original part of the *Odyssey*.

In the present edition I have generally followed the text of Laroche, whose principle has been to diverge from the text of the best MSS. only in cases where we are assured of the authority of Aristarchus or some other of the great Alexandrian critics. In the

few places where I have departed from Laroche's readings, my reasons for doing so will be found in the Notes. Against two passages, indeed ( $\chi$ . 31,  $\psi$ . 157), I have ventured to set an obelisk, although Laroche, following his MS. guides, allows them to stand part of the text. Still we have the authority of the ancient commentators for rejecting the first passage altogether; while the second, as it stands, is a flagrant obstruction to the sense of the poem. Besides, although it would be a vain effort to try to restore, with our present data, a Homeric text earlier than that which was current in the time of the Alexandrian critics, it by no means follows that the text of that period is to be considered inviolable. It is merely the first with which we are acquainted of a long series of editions of the Homeric poems.

As for the alterations in the text which I have suggested in my notes on these two passages, it will, I hope, be understood that I do not put them forward as attempts at emendation; as I have said, it seems best, with our present data, to abstain altogether from trying to correct the text of Homer. Indeed my suggestion of  $\dot{\iota}\omega\chi\epsilon$  for  $\dot{\iota}\omega\kappa\epsilon$ , the common for the obscure word, would probably, in any circumstances, be untenable.

Again, on  $\omega$ . 245 I have suggested that the word  $F\acute{\epsilon}$  has been, first by elision, then by loss of the digamma, expunged from the text; but it would be inconsistent to restore  $F$  here or elsewhere without attempting the restoration of the digamma through-

out: in other words, without attempting to restore a text, which, as a written text, probably never existed.

I have in some places (as *u.* 194, 472) spoken of possible interpolations in the text. I assume of course, in doing so, that the main body of the *Odyssey* was composed as a complete poem very much in the same form in which we now have it. But we must not put out of sight the effects of the long process of editing which the Homeric poems have undergone.

The first editors, so to speak, of Homer were the Rhapsodists, or, perhaps we should rather say, their *audiences*. It is, we may imagine, the popular taste of Greece which is responsible to a great extent for the present arrangement of the poems. For example, some editors enclose in brackets the celebrated Lay of the Net (*θ.* 266-366). How came this poem to be incorporated with our text? Simply, I suppose, because the audience of some popular Rhapsodist interrupted the recital of the doings at Alcinous' court by clamouring for Demodocus' song; and the Rhapsodist, who was no Aristarchus, gratified them with a lay which he knew was sure to command their applause. Again, our whole twenty-fourth book, together with a large part of the twenty-third, has offended critics from the days of Aristarchus: the scene among the dead has certainly nothing to do with the main action of the poem, and the prominence assigned in it to Achilles might lead us to

imagine that it was originally composed as part of an Achilleid rather than of an Odyssey. Here, too, we may suppose, the popular voice demanded to know what happened to the suitors after their death, and the Rhapsodist had to draw from his Homeric repertory something to satisfy the demand. The process of interpolation thus begun by the Rhapsodists would be to some extent continued by their successors, the scribes of the written editions; but such interpolations, wanting the popular sanction, and differing in different copies, would naturally be detected and expunged by the first editor who aimed at a critical recension of the text.

So far I have spoken only of interpolations which may be considered to be of *Homeric authorship*:<sup>1</sup> these no one will desire to exclude from our text. Eustathius' remark on Aristarchus' rejection of the last 724 lines of the Odyssey goes to the root of the matter: '*He leaves out some of the best parts of the poem.*' But there are also passages which have not the Homeric stamp, which seem in fact to be forgeries

<sup>1</sup> That is, of the general character of the rest of the poems. Most readers will readily distinguish a passage out of the *Iliad* or *Odyssey* from one out of Apollonius Rhodius, or even one of the Homeric Hymns. As for Homer, whoever and however many he may have been, he is nothing to us apart from his poems. I believe the *Odyssey* to be, in the main, the composition of a single poet: I am willing to believe that the same poet composed the *apocrypha* which, as they have been long edited, form the *Iliad*; and this, I believe, is the person whom most people have in their minds when they speak of Homer.

of a much later date, though they may still be earlier than the first critical editions. Such I believe to be the passages which I have specially noted as interpolations. However, I am well aware that the task of deciding what in the Homeric poems is or is not worthy of Homer, on purely internal grounds, is one which, in the present state of our knowledge, every reader is at liberty to take upon himself.

S. G. HAMILTON.

HERTFORD COLLEGE,  
*October 1882.*

## ΟΔΥΣΣΕΙΑΣ Φ.

Τόξου θέσις.

ARGUMENT.—Penelope, at the bidding of Athena, brings from the treasury the bow of Odysseus, and bids the suitors try their skill with it, promising herself to be the prize of the victor. But they, failing to bend it, put off the trial until the morrow. Meanwhile Odysseus discovers himself in the courtyard to Eumaeus and Philoetius, his faithful servants; and conspires with them that Eumaeus shall put the bow into his hands, as though he wished to try his strength upon it, and that the doors of the hall and the courtyard shall be made fast. So they go back into the hall, and Eumaeus gives the bow to Odysseus in spite of the suitors; and the doors are shut. Then Odysseus bends the bow with ease, and performs the trial; and Telomachus and the two servants gather round him upon the threshold of the hall.

Τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ γλαυκῶπις Ἀθήνη  
κούρη Ἰκαρίω, περίφρονι Πηνελοπείῃ,  
τόξον μνηστήρεσσι θέμεν πολίων τε σιδήρον  
ἐν μεγάροις Ὀδυσῆος αἰθλία καὶ φόνου ἀρχήν.  
κλίμακα δ' ὑψηλὴν προσεβήσето οἷο δόμοιο, 5  
εἶλετο δὲ κληῖδ' εὐκαμπέα χειρὶ παχείῃ  
καλὴν χαλκείην· κώπη δ' ἐλέφαντος ἐπῆεν.  
βῆ δ' ἵεναι θάλαμον δὲ σὺν ἀμφιπόλοισι γυναιξίν  
ἔσχατον· ἔνθα δέ οἱ κειμήλια κείμενα ἄνακτος,  
χαλκός τε χρυσός τε πολύκμητός τε σιδήρος. 10



ἐνθα δὲ τόξον κείτο παλίντονον ἥδ' ἐφ' ἀρτέτρη  
 ἰοδόκος, πολλοὶ δ' ἄεσαν στοιόεσσι ὡστοί,  
 διὰ τὰ τέ οἱ ξείνος Λακεδαιμόνι δῶκε τυχήσας  
 Ἴφιτος Εὐρυτίδης ἐπιείκελος ἀθαράτοισι.  
 τὼ δ' ἐν Μασσηνῇ ξιμβλήτην ἀλλήλοισιν 15  
 οἴκῃ ἐν Ὀρτιλόχοιο δαΐφρονος. ἦ τοι Ὀδυσσεὺς  
 ἦλθε μετὰ χρείας, τό β' αἰὲς πᾶς δῆμος ὀφελλε·  
 μῆλα γὰρ ἐξ Ἰθάκης Μασσηνῆες ἄνδρες ἄειραν  
 νηυσὶ πολυκλήμισι τρηκασί· ἦ δὲ νομήας.  
 τῶν ἐνεκ' ἐξέστην πολλὴν ὁδὸν ἦλθεν Ὀδυσσεὺς 20  
 παιδὸς ἑόν· πρὸ γὰρ ἦκε πατήρ ἄλλοι τε γέροντες.  
 Ἴφιτος αὖθ' ἵππους διζήμενος, αἱ οἱ ὄλοντο  
 δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί·  
 αἱ δὲ οἱ καὶ ἔπειτα φόβος καὶ μοῖρα γέγοντο,  
 ἐπεὶ δὴ Διὸς υἱὸν ἀφίκετο καρτερόθυμον, 25  
 φῶθ' Ἡρακλῆα, μεγάλων ἐπίστορα ἔργων,  
 ὅς μιν ξείνον ἐόντα κατέκτανεν ᾧ ἐνὶ οἴκῃ  
 σχέτλιος, οὐδὲ θεῶν ὅπιν ἠδέσαστ' οὐδὲ τράπεζαν,  
 τὴν ἣν οἱ παρέθηκεν· ἔπειτα δὲ πέφνε καὶ αὐτόν,  
 ἵππους δ' αὐτὸς ἔχε κρατερώνυχας ἐν μεγάροισιν. 30  
 τὰς ἐρέων Ὀδυσῆϊ συνήντετο, δῶκε δὲ τόξον,  
 τὸ πρὶν μὲν ῥ' ἐφόρει μέγας Εὐρυπτος, αὐτὰρ ὁ παῖδ'·  
 κάλλιπ' ἀποθήσκων ἐν δώμασιν ὑψηλοῖσι.  
 τῷ δ' Ὀδυσσεὺς ξίφος ὄξυ καὶ ἄλκιμον ἔγχος ἔδωκεν  
 ἀρχὴν ξεινοσύνης προσκηδέος· οὐδὲ τραπέζην 35  
 γνώτην ἀλλήλων· πρὶν γὰρ Διὸς υἱὸς ἔπεφνε  
 Ἴφιτον Εὐρυτίδην, ἐπιείκελον ἀθανάτοισιν,  
 ὅς οἱ τόξον ἔδωκε. τὸ δ' οὐ ποτε δίος Ὀδυσσεὺς  
 ἐρχόμενος πόλεμον δὲ μελαινάων ἐπὶ νηῶν

Penelope takes it from the treasury and goes down to the suitors.

ἤρείτ', ἀλλ' αὐτοῦ μνήμα ξείνοιο φίλοιο 40  
 κέσκετ' ἐνὶ μεγάρουσι, φόρει δέ μιν ἥς ἐπὶ γαίης.  
 ἦ δ' ὅτε δὴ θάλαμον τὸν ἀφίκετο διὰ γυναικῶν,  
 οὐδὸν τε δρύνειον προσεβήσεται, τὸν ποτε τέκτων  
 ξέσσειν ἐπισταμένως καὶ ἐπὶ στάθμην ἴθυνεν,  
 ἐν δὲ σταθμοῦς ἄρσε, θύρας δ' ἐπέθηκε φαιινάς, 45  
 αὐτίκ' ἄρ' ἦ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,  
 ἐν δὲ κληιδ' ἦκε, θυρέων δ' ἀνέκοπτεν ὀχῆας  
 ἅντα τιτυσκομένη· τὰ δ' ἀνέβραχεν ἡύτε ταῦρος  
 βοσκόμενος λειμῶνι· τόσ' ἐβραχε καλὰ θύρετρα  
 πληγέντα κληίδι, πετάσθησαν δέ οἱ ὦκα. 50  
 ἦ δ' ἄρ' ἐφ' ὑψηλῆς σανίδος βῆ· ἔνθα δὲ χηλοὶ  
 ἔστασαν, ἐν δ' ἄρα τῇσι θυνώδεα εἶματ' ἔκειτο.  
 ἔνθεν ὀρεξαμένη ἀπὸ πασσάλου αἶνυτο τόξον  
 αὐτῷ γωρυτῷ, ὃς οἱ περὶκειτο φαιινός.  
 ἐξομένη δὲ κατ' αὔθι φίλοις ἐπὶ γούνασι θεῖσα 55  
 κλαίει μάλα λιγέως, ἐκ δ' ἤρεε τόξον ἀνακτος.  
 ἦ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,  
 βῆ ῥ' ἵεναι μέγαρον δὲ μετὰ μνηστῆρας ἀγανοὺς  
 τόξον ἔχουσ' ἐν χειρὶ παλίντονον ἠδὲ φαρέτρην  
 ἰοδόκον· πολλοὶ δ' ἔνεσαν στονόεντες ὠστοί. 60  
 τῇ δ' ἄρ' ἄμ' ἀμφίπολοι φέρον ὄγκιον, ἔνθα σίδηρος  
 κεῖτο πολὺς καὶ χαλκός, ἀέθλια τοῖο ἀνακτος.  
 ἦ δ' ὅτε δὴ μνηστῆρας ἀφίκετο διὰ γυναικῶν,  
 στή βα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο  
 ἅντα παρειάων σχομένη λιπαρὰ κρήδεμνα. 65  
 [ἀμφίπολος δ' ἄρα οἱ κεδνὴ ἐκάτερθε παρέστη.]  
 αὐτίκα δὲ μνηστῆρσι μετηῦδα καὶ φάτο μῦθον·  
 Κέκλυτέ μεν μνηστῆρες ἀγῆνορες, οἳ τόδε δῶμα

She proclaims to them the terms of the contest ; in which

ἐχράετ' ἐυθιέμεν καὶ τινέμεν ἑμμενὲς αἰεὶ  
 ἀνδρὸς ἀποιχομένοιο πολὺν χρόνον· οὐδ' εἴ τι' ἄλλω 70  
 μύθου ποιήσασθαι ἐπωχεσίην εὔνυσσθε,  
 ἀλλ' ἐμὰ ἱέμενοι γῆμαι θέσθαι τε γυναικᾶ.  
 ἀλλ' ἄγετε μνηστῆρες, ἔπει τῷδε φαίνεται ἄεθλον.  
 θήσω γὰρ μέγα τόξον Ὀδυσσεύος θείοιο·  
 δς δέ κε ρηίτατ' ἐντανύσῃ βιῶν ἐν παλίοισι 75  
 καὶ διοϊστέουσιν πελίκων δυοκαίδεκα πάντων,  
 τῷ κεν ἄμ' ἐσποίμην ροσφυσσασμένη τῷδε δῶμα  
 κουρίδιον μάλα καλόν, ἐνίπλειον βιώτοιο,  
 τοῦ ποτε μεμνήσεσθαι οἴομαι ἐν περ ὀνείρῳ.  
 ὧς φάτο, καὶ ῥ' Εὐμαίων ἀνώγει, δῶν ὑφορβόν, 80  
 τόξον μνηστῆρεσσι θέμεν πολίων τε σιδήρον.  
 δακρύσας δ' Εὐμαῖος ἐδέξατο καὶ κατέθηκε·  
 κλαίει δὲ βουκόλος ἄλλοθ', ἔπει ἰδε τόξον ἄρακτος.  
 Ἀντίνοος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε·  
 Νήπιοι ἀγροῖῳται ἐφημέρια φρονέοντες, 85  
 ἃ δειλῷ, τί νυ δάκρυ κατεΐβεται ἠδὲ γυναικὶ  
 θυμὸν ἐνὶ στήθεσσι δρίνεται ; ἦ τε καὶ ἄλλως  
 κεῖται ἐν ἄλγεσι θυμός, ἔπει φίλον ὦλεσ' ἀκοίτην.  
 ἀλλ' ἀκέων δαίνυσθε καθήμενοι, ἦ δὲ θύραζε  
 κλαίεται ἐξελθόντε κατ' αὐτόθι τόξα λιπόντε 90  
 μνηστῆρεσσιν ἄεθλον ἀάατον· οὐ γὰρ οἷω  
 ῥηιδίως τόδε τόξον εὖροον ἐντανύεσθαι.  
 οὐ γάρ τις μέτα τοῖος ἀνὴρ ἐν τοῖσδεσι πᾶσιν,  
 οἷος Ὀδυσσεὺς ἔσκεν· ἐγὼ δέ μιν αὐτὸς ὄψωπα·  
 καὶ γὰρ μνήμων εἰμὶ, πᾶσι δ' ἔτι νήπιος ἦα. 95  
 ὧς φάτο, τῷ δ' ἄρα θυμὸς ἐνὶ στήθεσσι ἐώλεε  
 νευρὴν ἐντανύσειν διοϊστέουσιν τε σιδήρου.

Penelope takes it from the treasury and goes down to the suitors.

ἤρείτ', ἀλλ' αὐτοῦ μνήμα ξείνοιο φίλοιο 40  
 κέσκετ' ἐνὶ μεγάρουσι, φόρει δέ μιν ἦς ἐπὶ γαίης.  
 ἦ δ' ὅτε δὴ θάλαμον τὸν ἀφίκετο διὰ γυναικῶν,  
 οὐδὸν τε δρύινον προσεβήσето, τὸν ποτε τέκτων  
 ξέσσειν ἐπισταμένως καὶ ἐπὶ στάθμην ἴθυνεν,  
 ἐν δὲ σταθμοὺς ἄρσε, θύρας δ' ἐπέθηκε φαεινάς, 45  
 αὐτίκ' ἄρ' ἦ γ' ἱμάντα θοῶς ἀπέλυσε κορώνης,  
 ἐν δὲ κληῖδ' ἦκε, θυρέων δ' ἀνέκοπτεν ὀχῆας  
 ἅντα τιτυσκομένη· τὰ δ' ἀνέβραχεν ἥτε ταῦρος  
 βοσκόμενος λειμῶνι· τόσ' ἔβραχε καλὰ θύρετρα  
 πληγέντα κληῖδι, πετάσθησαν δέ οἱ ὄκα. 50  
 ἦ δ' ἄρ' ἐφ' ὑψηλῆς σανίδος βῆ· ἐνθα δὲ χηλοὶ  
 ἔστασαν, ἐν δ' ἄρα τῇσι θυνόδεα εἵματ' ἔκειτο.  
 ἐνθεν ὀρεξαμένη ἀπὸ πασσάλου αἶνυτο τόξον  
 αὐτῷ γωρυτῷ, ὃς οἱ περίκειτο φαεινός.  
 ἐξομένη δὲ κατ' αἶθρι φίλοις ἐπὶ γούνασι θεῖσα 55  
 κλαῖε μάλα λιγέως, ἐκ δ' ἤρει τόξον ἀνακτος.  
 ἦ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο,  
 βῆ ῥ' ἵεναι μέγαρον δὲ μετὰ μνηστῆρας ἀγανούς  
 τόξον ἔχουσ' ἐν χειρὶ παλίντονον ἥδ' ἐφάρετρήν  
 ἰοδόκον· πολλοὶ δ' ἔνεσαν στονόνεσσι διστοῖ 60  
 τῇ δ' ἄρ' αἶμ' ἀμφίπολοι φέρον ὄγκιον, ἐνθα σίδηρος  
 κεῖτο πολὺς καὶ χαλκός, ἀέθλια τοῖο ἀνακτος.  
 ἦ δ' ὅτε δὴ μνηστῆρας ἀφίκετο διὰ γυναικῶν,  
 στή ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο  
 ἅντα παρειάων σχομένη λιπαρὰ κρήδεμνα. 65  
 [ἀμφίπολος δ' ἄρα οἱ κεδνὴ ἐκάτερθε παρέστη.]  
 αὐτίκα δὲ μνηστῆρσι μετηύδα καὶ φάτο μῦθον·  
 Κέκλυτέ μεν μνηστῆρες ἀγήνορες, οἳ τόδε δῶμα

He pretends to be unable to bend the bow : and the suitors fail

νευρήν ἐντανύσειν διοῦστεύσειν τε σιδήρου.  
καί νύ κε δὴ ῥ' ἐτάνυσσε βίη τὸ τέταρτον ἀνέλκων,  
ἀλλ' Ὀδυσσεὺς ἀνένευε καὶ ἔσχεθεν ἰεμένον περ.  
τοῖς δ' αὖτις μετέειψ' ἱερὴ ἵς Τηλεμάχοιο· 130

ᾧ πόποι, ἦ καὶ ἔπειτα κακὸς τ' ἔσομαι καὶ ἄκις,  
ἣν νεώτερός εἰμι καὶ οὐ πω χερσὶ πέποιθα  
ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνῃ.  
ἀλλ' ἄγεθ', οἳ περ ἐμεῖο βίη προφερέστεροί ἐστε,  
τόξον πειρήσασθε, καὶ ἐκτελέωμεν ἀεθλον. 135

ὥς εἰπὼν τόξον μὲν ἀπὸ ἔο θῆκε χαμᾶζε  
κλίνας κολλητήσιν ἐυξέστης στανίδεσσιν,  
αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ,  
ἃς αὖτις κατ' ἄρ' ἔζετ' ἐπὶ θρόνου ἐνθεν ἀνέστη.  
τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός· 140

Ὅρνυσθ' ἐξείης ἐπιδέξια πάντες ἐταῖροι  
ἀρξάμενοι τοῦ χώρου ὅθεν τέ περ οἶνοχοεύει  
ὥς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος.  
Λειώδης δὲ πρῶτος ἀνίστατο, Οἶνοπος υἱός,  
ὃ σφι θυσοκόος ἔσκε, παρὰ κρητῆρα δὲ καλὸν 145  
ἵξε μυχοίτατος αἰεὶ· ἀτασθαλίας δέ οἱ οὐκ  
ἐχθραὶ ἔσαν, πᾶσιν δὲ νεμέσσα μνηστήρεσσιν·  
ὅς ῥα τότε πρῶτος τόξον λάβε καὶ βέλος ὠκύ.  
στῇ δ' ἄρ' ἐπ' οὐδὸν ἰὼν καὶ τόξου πειρήτιζεν,  
οὐδέ μιν ἐντάνυσσε· πρὶν γὰρ κάμε χεῖρας ἀνέλκων 150  
ἀτρίπτους ἀπαλὰς· μετὰ δὲ μνηστήρσιν ἔειπεν·

ᾧ φίλοι, οὐ μὲν ἐγὼ τανύω, λαβέτω δὲ καὶ ἄλλος.  
πολλοὺς γὰρ τόδε τόξον ἀριωτῆας κεκαδήσει  
θυμοῦ καὶ ψυχῆς, ἐπεὶ ἦ πολὺ φέρτερόν ἐστι  
τεθνάμεν ἢ ζῶντας ἀμαρτεῖν, οἷο θ' ἐνεκ' αἰεὶ 155

one after the other : only Antinous and Eurymachus are left.

ἐνθάδ' ὁμιλέομεν ποτιδέγμενοι ἥματα πάντα.  
 νῦν μὲν τις καὶ ἔλπετ' ἐνὶ φρεσὶν ἡδὲ μενοινᾷ  
 γῆμαι Πηνελόπειαν, Ὀδυσσῆος παράκοιτιν.  
 αὐτὰρ ἐπὴν τόξου πεφιήσεται ἡδὲ ἰῶται,  
 ἄλλην δὴ τιν' ἔπειτα Ἀχαιῶδων ἐπέπλων 160  
 μνάσθω ἰέδνοισιν διζήμενος· ἡ δὲ κ' ἔπειτα  
 γήμαιθ', ὅς κε πλεῖστα πόροι καὶ μόρσιμος ἔλθοι.  
 ὣς ἄρ' ἐφώνησεν καὶ ἀπὸ ἴο τόξον ἔθηκε,  
 κλῖνας κολλητῆσιν εὐξέστῃς σανίδεσσιν,  
 αὐτοῦ δ' ὠκὺ βέλος καλῇ προσέκλινε κορώνῃ, 165  
 αἶψ' δ' αὖτις κατ' ἄρ' ἕξετ' ἐπὶ θρόνου, ἔνθεν ἀνέστη.  
 Ἄντινοος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε·  
 Λειῶδες, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων  
 δεινόν τ' ἀργαλέον τε, νεμεσσωμαι δέ τ' ἀκούων,  
 εἰ δὴ τοῦτό γε τόξον ἀριστῆας κεκαδήσει 170  
 θυμοῦ καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι.  
 οὐ γάρ τοι σέ γε τοῖον ἐγείνατο πότνια μήτηρ  
 οἷόν τε ῥυτῆρα βιοῦ τ' ἔμεναι καὶ οἰστών·  
 ἀλλ' ἄλλοι τανύουσι τάχα μνηστήρες ἀγαυοί.  
 ὣς φάτο, καὶ ῥ' ἐκέλευσε Μελάνθιον, αἰπόλον αἰγῶν·  
 Ἄγρει δὴ, πῦρ κῆον ἐνὶ μεγάροισι Μελανθεῦ, 175  
 παρ δὲ τίθει δίφρῳ τε μέγαν καὶ κῶας ἐπ' αὐτοῦ,  
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἑόντος,  
 ὄφρα νέοι θάλποντες ἐπιχρίοντες ἀλοιφῇ  
 τόξου πειρώμεσθα καὶ ἐκτελέωμεν ἄεθλον. 180  
 ὣς φάθ', ὃ δ' αἶψ' ἀνέκαie Μελάνθιος ἀκάματον πῦρ,  
 παρ δὲ φέρων δίφρον θῆκεν καὶ κῶας ἐπ' αὐτοῦ,  
 ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἑόντος.  
 τῷ ῥα νέοι θάλποντες ἐπειρώντ', οὐδὲ δύναντο

Meanwhile Odysseus discovers himself to Eumaeus and Philoetius.

ἐντανύσαι, πολλὸν δὲ βίης ἐπιδευέες ἦσαν. 185  
 Ἀντίνοος δ' ἔτ' ἐπείχε καὶ Εὐρύμαχος θεοειδής,  
 ἄρχοι μνηστήρων· ἀρετῇ δ' ἔσαν ἔξοχ' ἀριστοί.  
 τῷ δ' ἐξ οἴκου βῆσαν ἁμαρτήσαντες ἅμ' ἄμφω  
 βουκόλος ἡδὲ συφορβὺς Ὀδυσσεύος θείοιο·  
 ἐκ δ' αὐτὸς μετὰ τοὺς δόμον ἤλυθε διὸς Ὀδυσσεύς. 190  
 ἀλλ' ὅτε δὴ ῥ' ἐκτὸς θυρέων ἔσαν ἡδὲ καὶ αὐλῆς,  
 φθεγγάμενός σφ' ἐπέεσσι προσήυδα μελιχίοισι·  
 Βουκόλε καὶ σὺ συφορβέ, ἔπος τί κε μυθησαίμην,  
 ἣ αὐτὸς κεύθω; φάσθαι δέ με θυμὸς ἀνώγει.  
 ποῖοί κ' εἴτ' Ὀδυσῆι ἀμυνέμεν, εἴ ποθεν ἔλθοι 195  
 ὠδε μάλ' ἐξαπίνης καὶ τις θεὸς αὐτὸν ἐνείκαι;  
 ἦ κε μνηστήρευσιν ἀμύνουτ' ἦ Ὀδυσῆι;  
 εἴπαθ', ὅπως ὑμέας κραδίη θυμὸς τε κελεύει  
 τὸν δ' αὖτε προσέειπε βοῶν ἐπιβουκόλος ἀνὴρ·  
 Ζεῦ πάτερ, αἶ γὰρ τοῦτο τελευτήσκειας ἐέλωρ, 200  
 ὥς ἔλθοι μὲν κείνος ἀνὴρ, ἀγάγοι δέ ἑ δαίμων·  
 γνοίης χ', οἷη ἐμὴ δύναμις καὶ χεῖρες ἔπονται.  
 ὥς δ' αὖτως Εὐμαιοὺς ἐπέυχετο πᾶσι θεοῖσι  
 νοστήσῃσι Ὀδυσῆα πολύφρονα δν δὲ δόμον δέ.  
 αὐτὰρ ἐπεὶ δὴ τῶν γε νόον νημερτέ' ἀνέγνω, 205  
 ἐξαυτίς σφ' ἐπέεσσιν ἀμειβόμενος προσέειπεν·  
 Ἐνδον μὲν δὴ ὁδ' αὐτὸς ἐγὼ κακὰ πολλὰ μογήσας  
 ἤλυθον εἰκοστῷ ἔτει ἐς πατρίδα γαίαν.  
 γιγνώσκω δ', ὥς σφῶιν ἐελδομένοισιν ἱκάνω  
 οἴοισι δμῶων· τῶν δ' ἄλλων οὐ τευ ἄκουσα 210  
 εὐξαμένου ἐμὲ αὐτίς ὑπότροπον οἶκαδ' ἱκέσθαι.  
 σφῶιν δ', ὥς ἔσεται περ, ἀληθείην καταλέξω.  
 εἴ χ' ὑπ' ἐμοί γε θεὸς δαμάσῃ μνηστήρας ἀγανούς,

## Their plot.

ἄξομαι ἀμφοτέροις ἀλόχους καὶ κτήματ' ὅπασσω  
 οἰκία τ' ἐγγὺς ἐμείῳ τετυγμένα· καὶ μοι ἔπειτα 215  
 Τηλεμάχου ἐτάρω τε κασιγνήτῳ τε ἔσεσθον.  
 εἰ δ' ἄγε δῆ, καὶ σῆμα ἀριφραδὲς ἄλλο τι δείξω,  
 ὄφρα μ' ἐν γνῶτον πιστωθῆτόν τ' ἐνὶ θυμῷ,  
 οὐλήν, τήν ποτέ με σὺς ἤλασε λευκῷ ὀδόντι  
 Παρηγσὺν δ' ἐλθόντα σὺν νιάσιν Αὐτολύκοιο. 220  
 ὥς εἰπὼν ῥά κ' αὖτε μεγάλης ἀποέργαθεν οὐλῆς.  
 τῷ δ' ἐπεὶ εἰσιδέτην εὖ τ' ἐφράσσαντο ἕκαστα,  
 κλαῖον ἄρ' ἀμφ' Ὀδυσῆϊ δαΐφροني χεῖρε βαλόντε,  
 καὶ κύεον ἀγαπαζόμενοι κεφαλὴν τε καὶ ὤμους.  
 ὥς δ' αὐτως Ὀδυσσεὺς κεφαλὰς καὶ χεῖρας ἔκυσσε. 225  
 καὶ νύ κ' ὀδυρομένοισιν ἔδν φάος ἡελίοιο,  
 εἰ μὴ Ὀδυσσεὺς αὐτὸς ἐρύκακε φώνησέν τε·  
 Παύεσθον κλαυθμοῖο γόοιό τε, μὴ τις ἴδῃται  
 ἐξελθὼν μεγάρῳ, ἀτὰρ εἴπῃσι καὶ εἴσω.  
 ἀλλὰ προμνηστῖνοι ἐσέλθετε, μῆδ' ἅμα πάντες, 230  
 πρῶτος ἐγὼ, μετὰ δ' ὕμμες· ἀτὰρ τόδε σῆμα τετύχθω.  
 ἄλλοι μὲν γὰρ πάντες, ὅσοι μνηστήηρες ἀγαυοί,  
 οὐκ ἐάσουσιν ἐμοὶ δόμεναι βῖδ' ἠδὲ φαρέτρην·  
 ἀλλὰ σὺν δὴ Εὐμαιε φέρων ἀνὰ δώματα τόξον  
 ἐν χεῖρεσσιν ἐμοὶ θέμεναι εἰπεῖν τε γυναιξὶ 235  
 κληῖσαι μεγάρῳ θύρας πυκινῶς ἀραρυίας,  
 ἣν δὲ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκούσῃ  
 ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μὴ τι θύραζε  
 προβλώσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ.  
 σοὶ δὲ Φιλοτίμει διὲ θύρας ἐπιτέλλομαι αὐλῆς 240  
 κληῖσαι κληῖδι, θοῶς δ' ἐπὶ δεσμὸν ἱήλαι.  
 ὥς εἰπὼν εἰσῆλθε δόμους εὖ ναιετάοντας·



Eurymachus' failure : Antinous puts off the contest,

ἔξετ' ἔπειτ' ἐπὶ δίφρον ἰών, ἐνθὲν περ ἀνέστη·  
ἐς δ' ἄρα καὶ τῷ δμῶε ἔτην θείου Ὀδυσῆος.

Εὐρύμαχος δ' ἤδη τόξον μετὰ χερσὶν ἐνώμα 245  
θάλπων ἐνθα καὶ ἐνθα σέλαι πυρός· ἀλλὰ μιν οὐδ' ὥς  
ἐντανύσαι δύνατο, μέγα δ' ἔστενε κυδάλιμον κῆρ·  
ὀχθήσας δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν·

ᾧ πόποι, ἦ μοι ἄχος περὶ τ' αὐτοῦ καὶ περὶ πάντων·  
οὐ τι γάμου τοσσοῦτον ὀδύρομαι ἀχνύμενός περ· 250  
εἰσὶ καὶ ἄλλαι πολλαὶ Ἀχαιῖδες, αἱ μὲν ἐν αὐτῇ  
ἀμφιάλῳ Ἰθάκῃ, αἱ δ' ἄλλῃσιν πολίεσσιν·  
ἀλλ' εἰ δὴ τοσσόνδε βίης ἐπιδευέες εἰμὲν  
ἀντιθέου Ὀδυσῆος, δ' τ' οὐ δυνάμεσθα τανύσσαι  
τόξον· ἐλεγχείῃ δὲ καὶ ἔσσομένοισι πυθέσθαι. 255

τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·  
Εὐρύμαχ', οὐχ οὕτως ἔσται· νοέεις δὲ καὶ αὐτός.  
νῦν μὲν γὰρ κατὰ δῆμον ἑορτὴ τοῖο θεοῖο  
ἀγνή· τίς δέ κε τόξα τιταίνοιτ' ; ἀλλὰ ἔκηλοι  
κάτθεται· ἀτὰρ πελέκεάς γε καὶ εἴ κ' εἰώμεν ἅπαντας 260  
ἐστάμεν· οὐ μὲν γάρ τιν' ἀναιρήσεσθαι οἶω  
ἐλθόντ' ἐς μέγαρον Λαερτιάδew Ὀδυσῆος.  
ἀλλ' ἄγετ', οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσιν,  
ὄφρα σπείσαντες καταθείομεν ἀγκύλα τόξα·  
ἡῶθεν δὲ κέλεσθε Μελάνθιον, αἰπόλον αἰγῶν, 265  
αἰγας ἄγειν, αἱ πᾶσι μέγ' ἔξοχοι αἰπολίοισιν,  
ὄφρ' ἐπὶ μηρία θέντες Ἀπόλλωνι κλυτοτόξῳ  
τόξου πειρώμεσθα καὶ ἐκτελέωμεν ἄεθλον.

ὥς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδαγε μῦθος.  
τοῖσι δὲ κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν, 270  
κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο,

but Odysseus asks to be allowed to try the bow.

νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν.  
οἱ δ' ἐπεὶ οὖν σπείωάν τε πῖον θ', ὅσον ἠθελε θυμὸς,  
τοῖς δὲ δολοφρονέων μετέφη πολύμητις Ὀδυσσεύς·  
Κέκλυτέ μευ μνηστήρες ἀγακλειτῆς βασιλείης· 275  
[ὄφρ' εἶπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει·]  
Εὐρύμαχον δὲ μάλιστα καὶ Ἀντίνοον θεοειδέα  
λίσσομ', ἐπεὶ καὶ τοῦτο ἔπος κατὰ μοῖραν ἔειπε,  
νῦν μὲν παῦσαι τόξον, ἐπιτρέψαι δὲ θεοῖσιν·  
ἠῶθεν δὲ θεὸς δώσει κράτος, ᾧ κ' ἐθέλῃσιν. 280  
ἀλλ' ἄγ' ἐμοὶ δότε τόξον ἐύζοον, ὄφρα μεθ' ὑμῖν  
χειρῶν καὶ σθένους πειρήσομαι, ἥ μοι ἔτ' ἐστὶν  
ἴς, οἷη πάρος ἔσκεν ἐνὶ γναμπτοῦσι μέλεσσιν,  
ἣ ἤδη μοι ὄλεσσεν ἄλῃ τ' ἀκομστίη τε.  
ὥς ἔφαθ', οἱ δ' ἄρα πάντες ὑπερφιάλως νεμέσθησαν 285  
δείσαντες, μὴ τόξον ἐύζοον ἐντανύσειεν.  
Ἀντίνοος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἕκ τ' ὀνόμαζεν·  
Ἄ δειλὲ ξείνων, ἐνὶ τοι φρένες οὐδ' ἡβαιαί·  
οὐκ ἀγαπᾷς, ὃ ἔκηλος ὑπερφιάλοισι μεθ' ἡμῖν  
δαίνυσσαι, οὐδέ τι δαιτὸς ἀμέρδαι, αὐτὰρ ἀκούεις 290  
μύθων ἡμετέρων καὶ ῥήσιος; οὐδέ τις ἄλλος  
ἡμετέρων μύθων ξείνος καὶ πτωχὸς ἀκούει.  
οἶνός σε τρώει μελιγδῆς, ὃς τε καὶ ἄλλους  
βλάπτει, ὃς ἂν μιν χανδὸν ἔλῃ μῆδ' αἷσιμα πίνῃ.  
οἶνος καὶ κένταυρον, ἀγακλυτὸν Εὐρυτίωνα, 295  
ἄσας ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο  
ἐς Λαπίθας ἐλθόνθ'. ὃ δ' ἐπεὶ φρένας ἄσασεν οἶνον,  
μαινόμενος κάκ' ἔρεξε δόμον κάτα Πειριθόοιο·  
ἥρωας δ' ἄχος εἶλε, δι' ἐκ προθύρου δὲ θύραζε  
ἔλκον ἀνυΐξαντες ἀπ' οὔατα νηλεί χαλκῷ 300

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He is refused in spite of Penelope's intercession ;

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ῥίνας τ' ἀμήσαντες· ὃ δὲ φρεσὶν ᾗσιν ἀασθεὶς  
 ἦεν ἦν ἄτην ὀχέων ἀεσίφρονι θυμῷ.  
 ἐξ οὗ κενταύροισι καὶ ἀνδράσι νείκος ἐτύχθη,  
 οἳ δ' αὐτῷ πρώτῳ κακὸν εὗρετο οἶνοβαρείων.  
 ὥς καὶ σοὶ μέγα πῆμα πιφαύσκομαι, αἶ κε τὸ τόξον 806  
 ἐντανύσῃς· οὐ γάρ τευ ἐπητύος ἀντιβολήσεις  
 ἡμετέρῳ ἐνὶ δῆμῳ, ἄφαρ δέ σε νηὶ μελαίνῃ  
 εἰς Ἑχέτον βασιλῆα, βροτῶν δηλήμονα πάντων,  
 πέμψομεν· ἐνθεν δ' οὐ τι σαώσεται· ἀλλὰ ἔκηλος  
 πῖνέ τε, μηδ' ἐρίδαινε μετ' ἀνδράσι κουροτέροισι. 810  
 τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 Ἄντινός, οὐ μὲν καλὸν ἀτέμβειν οὐδὲ δίκαιον  
 ξείνους Τηλεμάχου, ὃς κεν τάδε δώμαθ' ἱκνται.  
 ἔλπεαι, αἶ χ' ὁ ξείνος Ὀδυσσῆος μέγα τόξον  
 ἐντανύσῃ χερσὶν τε βίῃφί τε ἡφί πιθήσας, 816  
 οἴκαδ' ἐμὲ ἄξεσθαι καὶ ἐὴν θήσεσθαι ἄκοιτιν ;  
 οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσιν ἔολπε·  
 μηδὲ τις ὑμείων τοῦ γ' εἵνεκα θυμὸν ἀχεύων  
 ἐνθάδε δαινύσθω, ἐπεὶ οὐδὲ μὲν οὐδὲ ἔοικε.  
 τὴν δ' αὖτ' Εὐρύμαχος, Πολύβου παῖς, ἀντίον ἤῤα· 820  
 Κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια,  
 οὐ τί σε τόνδ' ἄξεσθαι διόμεθ'· οὐδὲ ἔοικεν·  
 ἀλλ' αἰσχυρόμενοι φάτιν ἀνδρῶν ἢ δὲ γυναικῶν,  
 μή ποτέ τις εἴπησι κακώτερος ἄλλος Ἀχαιῶν· 825  
 ἢ πολὺ χεῖρονες ἄνδρες ἀμύμονος ἀνδρὸς ἄκοιτιν  
 μνῶνται, οὐδέ τι τόξον εὖξοον ἐντανύουσιν·  
 ἀλλ' ἄλλός τις πτωχὸς ἀνὴρ ἀλαλήμενος ἐλθὼν  
 ῥηιδίως ἐτάνυσσε βιὸν, διὰ δ' ἦκε σιδήρου.  
 ὥς ἐρέουσ', ἡμῖν δ' ἂν ἐλέγχεα ταῦτα γένοιτο.

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and Telemachus bids Penelope retire.

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τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 330  
 Εὐρύμαχ', οὐ πως ἔστιν ἐνκλείας κατὰ δῆμον  
 ἔμμεναι, οἳ δὴ οἶκον ἀτιμάζοντες ἔδουσιν  
 ἀνδρὸς ἀριστῆος· τί δ' ἐλέγχεα ταῦτα τίθεσθε ;  
 οὗτος δὲ ξείνος μάλα μὲν μέγας ἦδ' εὐπηγής,  
 πατρὸς δ' ἐξ ἀγαθοῦ γένος εὐχεται ἔμμεναι υἱός. 335  
 ἀλλ' ἄγε οἳ δότε τόξον εὖξοον, ὅφρα ἴδωμεν.  
 ὦδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·  
 εἴ κέ μιν ἐντανύσῃ, δώῃ δέ οἱ εὖχος Ἀπόλλων,  
 ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἵματα καλά,  
 δώσω δ' ὄξυν ἄκοντα, κυνῶν ἀλκτῆρα καὶ ἀνδρῶν, 340  
 καὶ ξίφος ἀμφηκές· δώσω δ' ὑπὸ ποσσὶ πέδιλα,  
 πέμψω δ', ὅππῃ μιν κραδίη θυμός τε κελεύει.  
 τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦῤα·  
 Μῆτερ ἐμὴ, τόξον μὲν Ἀχαιῶν οὐ τις ἐμείο  
 κρείστων, ᾧ κ' ἐθέλω, δόμεναί τε καὶ ἀρνήσασθαι, 345  
 οὐθ' ὅσσοι κραναὴν Ἰθάκην κάτα κοιρανέουσιν,  
 οὐθ' ὅσσοι νήσοισι πρὸς Ἥλιδος ἵπποβότοιο·  
 τῶν οὐ τίς μ' ἀέκοντα βιήσεται, αἶ κ' ἐθέλωμι  
 καὶ καθάπαξ ξείνῳ δόμεναι τάδε τόξα φέρεσθαι.  
 ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε, 350  
 ἱστόν τ' ἡλακάτην τε, καὶ ἀμφιπόλοισι κέλενε  
 ἔργον ἐποίχασθαι· τόξον δ' ἀνδρεσσι μελήσει  
 πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ.  
 ἦ μὲν θαμβήσασα πάλιν οἶκον δὲ βεβήκει·  
 παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ. 355  
 ἐς δ' ὑπερῷ ἀναβάσα σὺν ἀμφιπόλοισι γυναιξὶ  
 κλαίεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὅφρα οἳ ὕπνον  
 ἦδυν ἐπὶ βλεφάροισι βάλε γλαυκῶπις Ἀθήνη.

Eumaeus gives Odysseus the bow in spite of the suitors,

αὐτὰρ ὃ τόξα λαβὼν φέρε καμπύλα διὸς ὕφορβός·  
μνηστῆρες δ' ἄρα πάντες ὁμόκλεον ἐν μεγάροισιν· 360  
ὦδε δέ τις εἶπεσκε νέων ὑπερηνορέοντων·

Πῇ δὴ καμπύλα τόξα φέρεις ἀμέγαρτε συβῶτα,  
πλαγκτέ; τάχ' αὖ σ' ἐφ' ὕεσι κύνες ταχέες κατέδονται  
οἶον ἀπ' ἀνθρώπων, οὓς ἔτρεφες, εἴ κεν Ἀπόλλων  
ἡμῖν ἱλήκησι καὶ ἀθάνατοι θεοὶ ἄλλοι. 365

ὣς φάσαν, αὐτὰρ ὃ θῆκε φέρων αὐτῇ ἐνὶ χώρῃ  
δείσας, οὐνεκα πολλοὶ ὁμόκλεον ἐν μεγάροισι.  
Τηλέμαχος δ' ἐτέρωθεν ἀπειλήσας ἐγεγώνει·

Ἄττα, πρόσω φέρε τόξα· τάχ' οὐκ εὖ πᾶσι πιθήσεις·  
μή σε καὶ ὀπλότερός περ ἐὼν ἀγρὸν δὲ δίωμαι 370  
βάλλων χερμαδίοισι· βίῃφι δὲ φέρτερός εἰμι.  
αἱ γὰρ πάντων τόσσον, ὅσοι κατὰ δώματ' ἔασι,  
μνηστῆρων χερσὶν τε βίῃφι τε φέρτερος εἶην·  
τῷ κε τάχα στυγερῶς τιν' ἐγὼ πέμψαμι νέεσθαι  
ἡμετέρου ἐξ οἴκου, ἐπεὶ κακὰ μηχανόωνται. 375

ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπ' αὐτῷ ἡδὺν γέλασαν  
μνηστῆρες, καὶ δὴ μέθιεν χαλεποῖο χόλοιο  
Τηλεμάχῳ· τὰ δὲ τόξα φέρων ἀνὰ δῶμα συβώτης  
ἐν χεῖρεσσ' Ὀδυστῇ δαΐφρονι θῆκε παραστάς.  
ἐκ δὲ καλεσσάμενος προσέφη τροφὸν Εὐρύκλειαν· 380

Τηλέμαχος κέλεται σε περίφρων Εὐρύκλεια  
κληῖσθαι μεγάροιο θύρας πυκινῶς ἀραρυίας,  
ἣν δέ τις ἢ στοναχῆς ἢ κτύπου ἔνδον ἀκοίσῃ  
ἀνδρῶν ἡμετέροισιν ἐν ἔρκεσι, μή τι θύραζε  
προβλώσκειν, ἀλλ' αὐτοῦ ἀκὴν ἔμεναι παρὰ ἔργῳ. 385

ὣς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἔπλετο μῦθος,  
κλήισεν δὲ θύρας μεγάρων εὖ ναιεταόντων.

and the doors are made fast. Odysseus bends the bow,

σιγῇ δ' ἐξ οἴκοιο Φιλοίτιος ἄλτο θύραζε,  
 κλήψεν δ' ἄρ' ἔπειτα θύρας εὐερκέος αὐλῆς.  
 κεῖτο δ' ὑπ' αἰθούσῃ ὄπλον νεὸς ἀμφιελίσσης 390  
 βύβλινον, ᾧ ῥ' ἐπέδισσε θύρας, ἐς δ' ἦιεν αὐτός·  
 ἕζετ' ἔπειτ' ἐπὶ δίφρον ἰών, ἐνθὲν περ ἀνέστη,  
 εἰσορώων Ὀδυσῆα. ὃ δ' ἤδη τόξον ἐνώμα  
 πάντῃ ἀναστρωφῶν, πειρώμενος ἐνθα καὶ ἐνθα,  
 μὴ κέρα ἴπες ἔδοιεν ἀποικομένοιο ἀνακτος. 395  
 ᾧδε δέ τις εἶπεσκεν ἰδὼν ἐς πλησίον ἄλλον·  
 Ἥ τις θηγητῆρ καὶ ἐπὶ κλοπος ἔπλετο τόξων·  
 ἦ ῥά νύ που τοιαῦτα καὶ αὐτῷ οἴκοθι κεῖται,  
 ἦ ὃ γ' ἐφορμᾶται ποιησέμεν, ὥς ἐνὶ χερσὶ  
 νωῦν ἐνθα καὶ ἐνθα κακῶν ἔμπαιος ἀλήτης. 400  
 ἄλλος δ' αὐτ' εἶπεσκε νέων ὑπερηγορέοντων·  
 Αἶ γὰρ δὴ τοσσοῦτον ὀνήσιος ἀντιάσειεν,  
 ὥς οὐτός ποτε τοῦτο δυνήσεται ἐντανύσασθαι.  
 ὥς ἄρ' ἔφαν μνηστήρες· ἀτὰρ πολύμητις Ὀδυσσεύς,  
 αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντῃ, 405  
 ὥς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ αἰοιδῆς  
 ῥηιδίως ἐτάνυσσε νέψ' περὶ κόλλοπι χορδὴν  
 ἄψας ἀμφοτέρωθεν ἐυστρεφὲς ἐντερον οἶός,  
 ὥς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.  
 δεξιτερῇ δ' ἄρα χειρὶ λαβὼν πειρήσατο νευρῆς· 410  
 ἦ δ' ὑπὸ καλὸν ἔειπε χελιδόνι εἰκέλη αὐδῆν.  
 μνηστήρσιν δ' ἄρ' ἄχος γένετο μέγα, πᾶσι δ' ἄρα χρώς  
 ἐτράπετο· Ζεὺς δὲ μεγάλ' ἔκτυπε σήματα φαίνων·  
 γῆθησέν τ' ἄρ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς,  
 ὅττι ῥά οἱ τέρας ἦκε Κρόνου πάις ἀγκυλομήτεω. 415  
 εἴλετο δ' ὠκὺν ὀιστόν, ὃ οἱ παρέκειτο τραπέλῃ

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and shoots, with success.

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γυμνός· τοὶ δ' ἄλλοι κοίλης ἔντοσθε φαρέτρης.  
 κείατο, τῶν τάχ' ἔμελλον Ἀχαιοὶ πειρήσεσθαι.  
 τὸν ῥ' ἐπὶ πῆχעי ἑλὼν ἔλκεν νευρὴν γλυφίδας τε  
 αὐτόθεν ἐκ δίφροιο καθήμενος, ἦκε δ' ὀιστὸν 420  
 ἅντα τιτυσκόμενος, πελέκεων δ' οὐκ ἤμβροτε πάντων  
 πρώτης στείλειῃς, διὰ δ' ἄμπερὲς ἦλθε θύραζε  
 ἰδὲ χαλκοβαρὴς· ὃ δὲ Τηλέμαχον προσέειπε·  
 Τηλέμαχ', οὐ σ' ὁ ξείνος ἐνὶ μεγάροισιν ἐλέγχει  
 ἦμενος, οὐδέ τι τοῦ σκοποῦ ἤμβροτον οὐδέ τι τόξον 425  
 δὴν ἔκαμον τανύων· ἔτι μοι μένος ἔμπεδόν ἐστιν,  
 οὐχ ὥς με μνηστῆρες ἀτιμάζοντες ὄνονται.  
 νῦν δ' ὦρῃ καὶ δόρπον Ἀχαιοῦσιν τετυκέσθαι  
 ἐν φάει, αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάσθαι  
 μολπῇ καὶ φόρμιγγι· τὰ γάρ τ' ἀναθήματα δαιτός. 430  
 ἦ καὶ ἐπ' ὀφρύσι νεύσεν· ὃ δ' ἄμφεθετο ξίφος ὀξὺ  
 Τηλέμαχος, φίλος υἱὸς Ὀδυσσεύος θείοιο,  
 ἀμφὶ δὲ χεῖρα φίλῃν βάλεν ἔγχει, ἄγχι δ' ἄρ' αὐτοῦ  
 παρ' θρόνον ἐστήκει κεκορυθμένος αἶθοπι χαλκῷ.

## ΟΔΥΣΣΕΙΑΣ X.

*Μνηστηροφονία.*

ARGUMENT.—Odysseus from the threshold shoots a second arrow and kills Antinous as he sits at the banquet. Then the rest of the suitors start up in anger, but they find no arms to defend themselves, because Odysseus had taken all the arms out of the hall. Then Eurymachus sues for mercy, but Odysseus will not hear him. So they draw their swords and try to cut their way out from the hall. But Odysseus keeps them back, shooting them down man by man with his arrows; and when his arrows are spent, Telemachus fetches arms from the treasury for his father and the two servants. Then the traitor Melanthius fetches arms for the suitors also; but Eumaeus and Philoetius seize him in the treasury and leave him there bound. And Athena turns aside the weapons of the suitors and smites them with terror, and they are all slaughtered; but Odysseus spares Pheonius the minstrel and Medon the herald. Then the women of the house who were faithless to Odysseus, and the traitor Melanthius, are put to death, and the house is purified from slaughter.

Αὐτὰρ ὁ γυμνώθη ῥακέων πολύμητις Ὀδυσσεύς,  
 ἄλτο δ' ἐπὶ μέγαν οὐδὸν ἔχων βιὸν ἠδὲ φάρετρήν  
 ἰὼν ἐμπλείην, ταχέας δ' ἐκχεύατ' οἰστοὺς  
 αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστήρσιν ἔειπεν·

Ὀῦτος μὲν δὴ ἀεθλος ἀάατος ἐκτετέλεσται·  
 νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐ πῶ τις βάλεν ἀνὴρ,  
 εἴσομαι, αἶ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.  
 ἦ καὶ ἐπ' Ἀντινόφῃ ἰθύνετο πικρὸν οἰστόν.

5



Odyseus shoots Antinachus as he is raising the cup to his lips.

ἦ τοι δὲ καλὸν ἄλυσον ἀναιρήσεσθαι ἔμελλε  
 χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα, 10  
 ὄφρα πίῳ οἶνιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ  
 μέμβλετο· τίς κ' οἶοιτο μετ' ἀνδράσι δαιτυμόνεσσι  
 μῶνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερὸς εἴη,  
 οἷ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;  
 τὸν δ' Ὀδυσσεὺς κατὰ λαίμῳ ἐπισχόμενος βάλεν ἰφ, 15  
 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἄκωκῇ.  
 ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς  
 βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἤλθεν  
 αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἶο τράπεζαν  
 ὥς ποδὶ πλῆξας, ἀπὸ δ' εἶδατα χεῖρ' ἐραξε· 20  
 σιτόν τε κρέα τ' ὅπτα φορῦνέτο. τοὶ δ' ὁμάδην  
 μνηστήρες κατὰ δῶμαθ', ὅπως ἴδον ἄνδρα πεσόντα,  
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,  
 πάντοσε παπταίνοντες ἐνδμήτους ποτὶ τοίχους·  
 οὐδέ πη ἀσπίς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι. 25  
 νείκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσι·  
 ἔεινε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων  
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὕλεθρος.  
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες, ὃς μέγ' ἄριστος  
 κούρων εἶν' Ἰθάκῃ· τῷ σ' ἐνθάδε γῦπες ἔδονται. 30  
 † ἴσκειν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα  
 ἄνδρα κατακτείνει· τὸ δὲ νῆπιοι οὐκ ἐνόησαν,  
 ὥς δὴ σφιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπτο.  
 τοὺς δ' ἄρ' ὑπὸδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·  
 ὦ κύνες, οὐ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἴκαδ' ἰκέσθαι 35  
 δήμου ἀπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,  
 δμῶῃσιν δὲ γυναῖξιν παρευνάζεσθε βιαίως

Eurymachus proposes a composition with Odysseus, who rejects it.

αὐτοῦ τε ζῶντος ὑπεμνάσθε γυναῖκα  
οὔτε θεοὺς δαίσαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,  
οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι· 40  
νῦν ὕμιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπται.  
ὣς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος εἶλε·  
[πάπτηνεν δὲ ἕκαστος, ὅπῃ φύγοι αἰπὺν ὀλεθρον·]  
Εὐρύμαχος δέ μιν οἷος ἀμειβόμενος προσέειπεν·  
Εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακῆσιος εἰλήλουθας, 45  
ταῦτα μὲν αὔσιμα εἶπας, ὅσα ῥέζεσκον Ἀχαιοί,  
πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγροῦ.  
ἀλλ' ὃ μὲν ἤδη κείται, ὃς αἴτιος ἔπλετο πάντων,  
Ἀντίνοος· οὗτος γὰρ ἐπίηλεν τάδε ἔργα  
οὐ τι γάμου τόσσον κεχρημένος οὐδὲ χατίζων, 50  
ἀλλ' ἄλλα φρονέων, τά οἱ οὐκ ἐτέλεσσε Κρονίων,  
ὅφρ' Ἰθάκης κατὰ δῆμον ἐκτιμένης βουσιλεύοι  
αὐτός, ἀτὰρ σὸν παῖδα κατακτείνειε λοχίσας.  
νῦν δ' ὃ μὲν ἐν μοίρῃ πέφαιται, σὺ δὲ φεῖδες λαῶν  
σῶν· ἀτὰρ ἄμμες ὀπίσθεν ἀρεσσάμενοι κατὰ δῆμον, 55  
δοσά τοι ἐκπέποται καὶ ἐδήδοται ἐν μεγάροισι,  
τιμὴν ἀμφὶς ἄγοντες ἑικοσάβοιον ἕκαστος  
χάλκῳ τε χρυσὸν τ' ἀποδώσομεν, εἰς ὃ κε σὸν κῆρ  
ἱάνθῃ· πρὶν δ' οὐ τι νεμεσσητὸν κεχολῶσθαι.  
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς.  
Εὐρύμαχ', οὐδ' εἴ μοι πατρώια πάντ' ἀποδοῖτε, 61  
δοσά τε νῦν ὕμῃ ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεῖτε,  
οὐδέ κεν ὥς ἔτι χεῖρας ἐμὰς λήξαιμι φόνοιο  
πρὶν πᾶσαν μνηστήρας ὑπερβασίην ἀποτίσαι.  
νῦν ὕμιν παράκειται ἐναντίον ἢ ἐμάχεσθαι 65  
ἢ φεύγειν, ὃς κεν θάνατον καὶ κῆρας ἀλύξῃ·

*Eurymachus rushing upon Odysseus is slain, and so is Amphinomus.*

ἀλλὰ τιν' οὐ φεύξεσθαι οἶομαι αἰπὺν ὄλεθρον.

ὥς φάτο, τῶν δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ.  
τοῖσιν δ' Εὐρύμαχος μετεφώνεε δεύτερον αὖτις·

ὦ φίλοι, οὐ γὰρ σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους, 70  
ἀλλ' ἐπεὶ ἔλλαβε τόξον ἐύξοον ἠδὲ φερέττην,  
οὐδοῦ ἄπο ξεστοῦ τοξάσσεται, εἰς δ' κε πάντας  
ἄμμε κατακτείνει· ἀλλὰ μνησώμεθα χάριτος.  
φάσγανά τε σπάσσασθε καὶ ἀντίσχεσθε τραπέζας  
ἰῶν ὠκυμῶρων· ἐπὶ δ' αὐτῷ πάντες ἔχωμεν 75  
ἄθροοι, εἴ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων,  
ἔλθωμεν δ' ἀνὰ ἄστυ, βοή δ' ὤκιστα γένοιτο·  
τῷ κε τίχ' οἶστος ἀνὴρ νῦν ἵστατα τοξύνυιτο.

ὥς ἄρα φωνήσας εἰρύσσατο φάσγανον ὄξυ  
χάλκεον, ἀμφοτέρωθεν ἀκαχμένον, ἄλτο δ' ἐπ' αὐτῷ 80  
σμερδαλέα ἰάχων· ὃ δ' ἄμαρτῇ διὸς Ὀδυσσεὺς  
ἰὼν ἀποπροΐει, βάλε δὲ στῆθος παρὰ μαζόν,  
ἐν δέ οἱ ἦπατι πῆξε θοὸν βέλος· ἔκ δ' ἄρα χειρὺς  
φάσγανον ἦκε χαμᾶζε, περιῤῥηδῆς δὲ τραπέζῃ  
κάππεσεν ἰδνωθεὶς, ἀπὸ δ' εἴδατα χεῦεν ἔραζε 85  
καὶ δέπας ἀμφικύπελλον· ὃ δὲ χθόνα τύπτε μετώπῳ  
θυμῷ ἀνιάζων, ποσὶ δὲ θρόνον ἀμφοτέροισι  
λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυντ' ἀχλὺς.

Ἀμφινόμοος δ' Ὀδυσῆος εἰείσατο κυδαλίμοιο  
ἀντίος αἶψας, εἵρυντο δὲ φάσγανον ὄξυ, 90  
εἴ πῶς οἱ εἴξειε θυράων. ἀλλ' ἄρα μιν φθῆ  
Τηλέμαχος κατόπιεθε βαλὼν χαλκῆρεϊ δοιρὶ  
ῶμων μευσηγὺς, διὰ δὲ στῆθεσφιν ἔλασσε·  
δούπησεν δὲ πεσών, χθόνα δ' ἤλασε παντὶ μετώπῳ.  
Τηλέμαχος δ' ἀπόρουσε λιπὼν δολιχόσκιον ἔγχος 95

Telemachus goes to fetch arms, while his father keeps the suitors in check.

αὐτοῦ ἐν Ἀμφινόμῳ· περὶ γὰρ δῖε, μή τις Ἀχαιῶν  
 ἔγχος ἀνελκόμενον διλιχύγκιον ἢ ἐλώσειε  
 φασγάνῳ ἀΐξας ἢ προπρηνεί τύψας.  
 βῆ δὲ θέειν, μάλα δ' ὤκα φίλον πατέρ' εἰσαφίκανεν,  
 ἀγχοῦ δ' ἰστάμενος ἔπεα πτερόεντα προσηύδα· 100  
 ὦ πάτερ, ἦδη τοι σάκος οἶσω καὶ δύο δοῦρε  
 καὶ κυνέην πάγχυαλκον ἐπὶ κροτάφοις ἀραρυῖαν,  
 αὐτὸς τ' ἀμφιβαλεῦμαι ἰών, δώσω δὲ συμβώτῃ  
 καὶ τῷ βουκόλῳ ἄλλα· τετευχῆσθαι γὰρ ἄμεινον.  
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 Οἷσε θέων, εἴως μοι ἀμύνεσθαι πάρ' οἷστοί, 105  
 μή μ' ἀποκινήσωσι θυράων μούνον ἑόντα.  
 ὣς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,  
 βῆ δ' ἵεναι θάλαμον δ', ὅθι οἱ κλυτὰ τεύχε' ἔκειτο.  
 ἔνθεν τέσσαρα μὲν σάκε' ἔξελε, δοίρατα δ' ὀκτὼ 110  
 καὶ πίσυρας κυνέας χαλκῆρας ἵπποδασείας·  
 βῆ δὲ φέρων, μάλα δ' ὤκα φίλον πατέρ' εἰσαφίκανεν,  
 αὐτὸς δὲ πρῶτιστα περὶ χροὶ δύσετο χαλκόν.  
 ὣς δ' αὖτως τῷ δμῶε δυέσθην τεύχεα καλά,  
 ἔσταν δ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην. 115  
 αὐτὰρ δ' γ', ὄφρα μὲν αὐτῷ ἀμύνεσθαι ἔσαν ἰοί,  
 τόφρα μνηστήρων ἕνα γ' αἰεὶ ᾧ ἐνὶ οἴκῳ  
 βάλλε τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.  
 αὐτὰρ ἐπεὶ λίπον ἰοὶ διστεύοντα ἄνακτα,  
 τόξον μὲν πρὸς σταθμὸν ἐυσταθέος μεγάρῳ 120  
 ἔκλι' ἑστάμεναι πρὸς ἐνώπια παμφανώνοντα  
 αὐτὸς δ' ἀμφ' ὥμοισι σάκος θέτο τετραθέλυμνον,  
 κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν  
 ἵπποιριν, δεινὸν δὲ λόφος καθύπερθεν ἔνευεν·

On Telemachus's return, Melanthius goes to fetch arms for the suitors,

εἴλετο δ' ἄλκιμα δοῦρε δύω κεκορυθμένα χαλκῷ. 125  
 ὀρσοθύρῃ δέ τις ἔσκειν ἐνδμήτῃ ἐνὶ τοίχῳ,  
 ἀκρότατον δὲ παρ' οὐδὸν ἐνσταθέος μεγαροιο  
 ἦν ὁδὸς εἰς λαίρην, στανίδες δ' ἔχον εὖ ἀραρυῖαι.  
 τὴν δ' Ὀδυσσεὺς φράζεσθαι ἀνώγει διὸν ὑφορβὼν  
 ἔστεωτ' ἄγχ' αὐτῆς· μία δ' οἷη γίγνεται ἐφορμή. 130  
 τοῖς δ' Ἀγέλεως μετέειπεν ἔπος πάντεσσι πιφάνσκων·  
 ὦ φίλοι, οὐκ ἂν δὴ τις ἂν ὀρσοθύρην ἀναβαίῃ  
 καὶ εἴποι λαοῦσι, βοῇ δ' ὤκιστα γένοιτο ;  
 τῷ κε τάχ' οὗτος ἀνὴρ νῦν ὕστατα τοξάσσαιτο.  
 τὸν δ' αὖτε προσέειπε Μελάνθιος, αἰπόλος αἰγῶν· 135  
 Οὐ πως ἔστ' Ἀγέλαε διοτρεφές· ἄγχι γὰρ αἰνῶς  
 αὐλῆς καλὰ θύρετρα καὶ ἀργαλέον υἱόμα λαύρης·  
 καὶ χ' εἰς πάντας ἐρύκοι ἀνὴρ, ὅς τ' ἄλκιμος εἴη.  
 ἀλλ' ἄγεθ', ὕμιν τεύχε' ἐνείκω θωρηχθῆναι  
 ἐκ θαλάμου· ἐνδον γάρ, δίομαι, οὐδέ πη ἄλλη 140  
 τεύχεα κατθέσθην Ὀδυσσεὺς καὶ φαίδιμος υἱός.  
 ὥς εἰπὼν ἀνέβαινε Μελάνθιος, αἰπόλος αἰγῶν,  
 εἰς θαλάμους Ὀδυσῆος ἀνὰ ῥῶγας μεγάρου.  
 ἐνθεν δώδεκα μὲν σάκε' ἔξελε, τόσσα δὲ δοῦρα  
 καὶ τόσσας κυνέας χαλκῆρας ἵπποδασείας· 145  
 βῆ δ' ἱέναι, μάλα δ' ὤκα φέρων μνηστῆρσιν ἔδωκε.  
 καὶ τότε Ὀδυσσῆος λῦτο γούνατα καὶ φίλον ἦτορ,  
 ὥς περιβαλλομένους ἶδε τεύχεα χερσὶ τε δοῦρα  
 μακρὰ τινάσσοντας· μέγα δ' αὐτῷ φαίνετο ἔργον.  
 αἰψὰ δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα· 150  
 Τηλέμαχ', ἦ μάλα δὴ τις ἐνὶ μεγάροισι γυναικῶν  
 νῶιν ἐποτρύνει πόλεμον κακὸν ἥδ' Ἐμελανθεύς.  
 τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἤνδα·

but is seized on his last journey to the treasury ;

ὦ πάτερ, αὐτὸς ἐγὼ τόδε γ' ἤμβροτον· οὐδέ τις ἄλλος  
 αἴτιος· ὅς θαλάμοιο θύρην πυκινῶς ἄρκαριν  
 κάλλιπον ἀγκλίνας· τῶν δὲ σκοπὸς ἦεν ἀμείνων. 155  
 ἀλλ' ἴθι δι' Εὐμαίε, θύρην ἐπίθες θαλάμοιο  
 καὶ φράσαι, ἥ τις ἄρ' ἐστὶ γυναικῶν, ἥ τάδε ῥέξει,  
 ἥ υἱὸς Δολίου Μελανθεύς, τὸν περ οἶω.  
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον· 160  
 βῆ δ' αὖτις θάλαμον δὲ Μελάνθιος, αἰπόλος αἰγῶν,  
 οἷσιν τεύχεα καλά· νόησε δὲ διὸς ὑφορβός,  
 αἶψα δ' Ὀδυσσῆα προσεφώνεεν ἐγγὺς ἔοντα·  
 Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,  
 κείνος δὴ αὐτ' αἰδήλος ἀνὴρ, ὃν οἴομεθ' αὐτοί, 165  
 ἔρχεται ἐς θάλαμον· σὺ δέ μοι νημερτὲς ἔνισπε,  
 ἥ μιν ἀποκτείνω, αἶ κε κρείσσων γε γένωμαι,  
 ἥε σοὶ ἐνθάδ' ἄγω, ἵν' ὑπερβασίας ὑποτίσῃ  
 πολλὰς, ὅσας οὗτος ἐμήσατο σφ' ἐνὶ οἴκῳ.  
 τὸν δ' ἀπάμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 ἦ τοι ἐγὼ καὶ Τηλέμαχος μνηστῆρας ἀγαυοὺς 171  
 σχήσομεν ἔντοσθεν μεγάρων μάλα περ μεμαῶτας.  
 σφῶι δ' ἀποστρέψαντε πόδας καὶ χεῖρας ὑπερθεῖν  
 ἐς θάλαμον βαλέειν, σανίδας δ' ἐκδῆσαι ὀπισθεν,  
 σειρὴν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε 175  
 κίον' ἀν' ὑψηλὴν ἐρύσαι πελάσαι τε δοκοῖσιν,  
 ὥς κεν δηθὰ ζωὸς ἐὼν χαλέπ' ἄλγεα πάσχη.  
 ὥς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἥδ' ἐπίθοντο,  
 βάν δ' ἔμην ἐς θάλαμον, λαθέτην δέ μιν ἔνδον ἔοντα.  
 ἥ τοι ὁ μὲν θαλάμοιο μυχὼν κάτω τεύχε' ἐρέυνα, 180  
 τῷ δ' ἔσταν ἐκάτερθε παρὰ σταθμοῖσι μένοντε.  
 εὖθ' ὑπὲρ οὐδὸν ἔβαινε Μελάνθιος, αἰπόλος αἰγῶν,

and left there bound. Athena appears in the form of Mentor,

τῇ ἐτέρῃ μὲν χειρὶ φέρων καλὴν τρυφάλειαν,  
 τῇ δ' ἐτέρῃ σάκος εὐρὺ γέρον πεπαλαγμένον ἄζη  
 Λαέρτew ἦρωos, ὃ κουρίζων φορέεσκε· 185  
 δὴ τότε γ' ἤδη κείτο, ραφαὶ δ' ἐλέλυντο ἱμάντων·  
 τῷ δ' ἄρ' ἐπαΐξανθ' ἐλέτην ἔρυσάν τέ μιν εἴσω  
 κουρίζ, ἐν δαπέδῳ δὲ χαμαὶ βάλλον ἀχνύμενον κῆρ,  
 σὺν δὲ πόδας χεῖράς τε δέον θυμαλγεί δεσμῷ  
 εὖ μάλ' ἀποστρέψαντε διαμπερές, ὥς ἐκέλευσεν 190  
 [νῆδς Λαέρταο, πολύτλας δῖος Ὀδυσσεύς].  
 σειρήν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε  
 κίον' ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσι.  
 τὸν δ' ἐπικερτομέων προσέφησ' Εὐμαιε σιβῶντα·  
 Νῦν μὲν δὴ μάλα πάγχυ Μελάνθιε νύκτα φυλάξεις 195  
 εὐνῇ ἐνὶ μαλακῇ καταλέγμενος, ὥς σε ἔοικεν·  
 οὐδὲ σέ γ' ἡριγένεια παρ' Ὀκεανοῖο ῥοάων  
 λήσει ἐπερχομένη χρυσόθρονος, ἥνικ' ἀγινεῖς  
 αἶγας μνηστήρεσσι δόμον κάτα δαῖτα πένεσθαι.  
 ὥς ὃ μὲν αὔθι λέλειπτο ταθεῖς ὀλοῷ ἐνὶ δεσμῷ· 200  
 τῷ δ' ἐς τεύχεα δύντε θύρην ἐπιθέντε φαιρινὴν  
 βήτην εἰς Ὀδυσῆα δαΐφρονα ποικιλομήτην.  
 ἔνθα μένος πνεύοντες ἐφέστασαν, οἳ μὲν ἐπ' οὐδοῦ  
 τέσσαρες, οἳ δ' ἔντοσθε δόμων πολέες τε καὶ ἑσθλοί.  
 τοῖσι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη 205  
 Μέντορι εἰδομένη ἡμὲν δέμας ἠδὲ καὶ αὐδὴν.  
 τὴν δ' Ὀδυσσεὺς γήθησεν ἰδὼν καὶ μῦθον ἔειπε·  
 Μέντορ, ἄμυνον ἀρήν, μνήσαι δ' ἐτάροιο φίλοιο,  
 ὃς σ' ἀγαθὰ ῥέζεσκον· ὁμηλικὴ δέ μοι ἔσσι.  
 ὥς φάτ' οἰόμενος λαοσσόον ἔμμεν Ἀθήνην. 210  
 μνηστήρες δ' ἐτέρωθεν ὁμόκλεον ἐν μεγάροισι·

and encourages Odysseus. The last fight begins ;

πρῶτος τήν γ' ἐνέειπε Δαμαστορίδης Ἀγέλαος·

Μέντορ, μή σ' ἐπέευσι παραιπεπίθῃσιν Ὀδυσσεὺς  
μνηστήρεσσι μάχεσθαι ἀμυνέμεναι δὲ οἱ αὐτῷ.  
ᾧδε γὰρ ἡμέτερόν γε νόον τελέεσθαι οἶω· 215

ὁππότε κεν τούτους κτέωμεν, πατέρ' ἤδ' καὶ υἱόν,  
ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσῃς, οἷα μενοινῶς  
ἔρδειν ἐν μεγάροις· σῶ δ' αὐτοῦ κράτι τίσεις.  
αὐτὰρ ἐπὶν ὑμέων γε βίας ἀφελώμεθα χαλκῷ,  
κτῆμαθ' ὁπόσά τοι ἐστί, τὰ τ' ἐνδοθὶ καὶ τὰ θύρῃφι, 220  
τούσιν Ὀδυσσῆος μεταμίξομεν· οὐδέ τοι υἱας  
ζῶειν ἐν μεγάροισιν ἐάσομεν, οὐδὲ θύγατρας  
οὐδ' ἄλοχον κεδνὴν Ἰθάκης κατὰ ἄστυ πολεύειν.

ὣς φάτ', Ἀθηναίη δὲ χολώσατο κηρόθι μᾶλλον,  
νείκεσεν δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν· 225

Οὐκέτι σοί γ' Ὀδισσεὺ μένος ἔμπεδον οὐδέ τις ἀλκή,  
οἷη ὅτ' ἀμφ' Ἑλένη λευκωλένῃ εὐπατερείῃ  
εἰνάτετες Τρῳέεσσιν ἐμάρναο νωλεμὲς αἰεὶ,  
πολλοὺς δ' ἄνδρας ἔπεφνες ἐν αἰνῇ δημοτῇτι,  
σῇ δ' ἤλω βουλῇ Πριάμου πόλις εὐρύαγυια. 230  
πῶς δὴ νῦν, ὅτε σὸν τε δόμον καὶ κτῆμαθ' ἱκάνεις,  
ἅντα μνηστήρων ὀλοφύρεαι ἄλκιμος εἶναι ;  
ἀλλ' ἄγε δεῦρο πέπον παρ' ἔμ' ἵσταο καὶ ἴδε ἔργον,  
ὅφρ' εἰδῆς, οἷός τοι ἐν ἀνδράσι δυσμνέεσσι  
Μέντωρ Ἀλκιμίδης εὐεργεσίας ἀποτίνειν. 235

ἦ ῥα καὶ οὐ πω πάγχυ δίδου ἑτεραλκέα νίκην,  
ἀλλ' ἔτ' ἄρα σθένεός τε καὶ ἀλκῆς πειρήτιζεν  
ἡμῶν Ὀδυσσῆος ἠδ' υἱοῦ κυδαλίμοιο.  
αὐτὴν δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον  
ἕζετ' ἀναΐξασα χελιδόνι εἰκέλῃ ἄντην. 240



in which Odysseus and his friends are victorious

μνηστήρας δ' ὄτρυνε Δαμαστορίδης Ἀγέλαος  
 Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε  
 Πείσανδρός τε Πολυκτορίδης Πόλυβός τε δαΐφρων·  
 οἳ γὰρ μνηστήρων ἀρετῇ ἔσαν ἔξοχ' ἀριστοί,  
 ὅσσοι ἔτ' ἔζων περί τε ψυχέων ἐμάχοντο· 245  
 τοὺς δ' ἤδη ἐδάμασσε βιὸς καὶ ταρφέες ἰοί.  
 τοῖς δ' Ἀγέλεως μετέειπεν ἔπος πάντεσσι πιφαύσκων·  
 ὦ φίλοι, ἤδη σχήσει ἀνὴρ ὃδε χεῖρας ἀάπτους·  
 καὶ δὴ οἱ Μέντωρ μὲν ἔβη κενὰ εὖγματα εἰπών,  
 οἳ δ' οἶοι λείπονται ἐπὶ πρώτῃσι θύρῃσι. 250  
 τῷ νῦν μὴ ἅμα πάντες ἀφίετε δούρατα μακρά,  
 ἀλλ' ἄγεθ' οἳ ἔξ πρῶτον ἀκοντίσας, αἳ κέ ποθι Ζεὺς  
 δῶν Ὀδυσσῆα βλήσθαι καὶ κῦδος ἀρέσθαι.  
 τῶν δ' ἄλλων οὐ κῆδος, ἐπὴν οὗτός γε πέσῃσιν.  
 ὥς ἔφαθ', οἳ δ' ἄρα πάντες ἀκόντισαν, ὥς ἐκέλευεν, 255  
 ἰέμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνη.  
 τῶν ἄλλος μὲν σταθμὸν ἐνσταθέος μεγάρῳ  
 βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν·  
 ἄλλου δ' ἐν τοίχῃ μελίη πέσε χαλκοβάρεια.  
 αὐτὰρ ἐπεὶ δὴ δούρατ' ἀλεύαντο μνηστήρων, 260  
 τοῖς δ' ἄρα μύθων ἤρχε πολύτλας διὸς Ὀδυσσεύς·  
 ὦ φίλοι, ἤδη μὲν κεν ἐγὼν εἵποιμι καὶ ἄμμι  
 μνηστήρων ἐς ὄμιλον ἀκοντίσαι, οἳ μεμάασιν  
 ἡμέας ἐξεναρίζαι ἐπὶ προτέροισι κακοῦσιν.  
 ὣς ἔφαθ', οἳ δ' ἄρα πάντες ἀκόντισαν ὀξέα δοῦρα 265  
 ἅντα τιτυσκόμενοι· Δημοπτόλεμον μὲν Ὀδυσσεύς,  
 Εὐρύαδην δ' ἄρα Τηλέμαχος, Ἐλατον δὲ συβώτης,  
 Πείσανδρον δ' ἄρ' ἔπεφνε βοῶν ἐπιβουκόλος ἀνὴρ.  
 οἳ μὲν ἔπειθ' ἅμα πάντες ὁδᾶς ἔλον ἄσπετον οὐδας,

by the aid of Athena, who strikes the suitors with a panic.

μνηστήρες δ' ἀνεχώρησαν μεγάροιο μυχὸν δέ· 270  
τοὶ δ' ἄρ' ἐπήϊξαν, νεκύων δ' ἐξ ἔγχε' ἔλοντο.

αὐτίς δὲ μνηστήρες ἀκόντισαν ὄξέα δοῦρα  
ἵεμενοι· τὰ δὲ πολλὰ ἐτώσια θῆκεν Ἀθήνη.  
τῶν ἄλλος μὲν σταθμὸν ἐυσταθέος μεγάροιο  
βεβλήκει, ἄλλος δὲ θύρην πυκινῶς ἀραρυῖαν· 275  
ἄλλον δ' ἐν τοίχῳ μελίη πέσε χαλκοβάρεια.

Ἀμφιμέδων δ' ἄρα Τηλέμαχον βάλε χεῖρ' ἐπὶ καρπῷ  
λίγδην, ἄκρην δὲ ῥινὸν δηλήσατο χαλκός.  
Κτήσιππος δ' Εὐμαιον ὑπὲρ σάκος ἔγχεϊ μακρῷ  
ῥῶμον ἐπέγραψεν· τὸ δ' ὑπέρπτατο, πίπτε δ' ἔραζε. 280

τοὶ δ' αὖτ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην  
μνηστήρων ἐς ὄμιλον ἀκόντισαν ὄξέα δοῦρα.  
ἐνθ' αὖτ' Εὐρυδάμαντα βάλε πολίπορθος Ὀδυσσεύς,  
Ἀμφιμέδοντα δὲ Τηλέμαχος, Πόλυβον δὲ συνβώτης·  
Κτήσιππον δ' ἄρ' ἔπειτα βοῶν ἐπιβουκόλος ἀνὴρ 285  
βεβλήκει πρὸς στήθος, ἐπευχόμενος δὲ προσηύδα·

ὦ Πολυθερσεΐδι φιλοκέρτομε, μὴ ποτε πάμπαν  
εἰκὼν ἀφραδίης μέγα εἰπέμεν, ἀλλὰ θεοῖσι  
μῦθον ἐπιτρέψαι, ἐπεὶ ἦ πολὺ φέρτεροί εἰσι.  
τοῦτό τοι ἀντὶ ποδὸς ξεινήιον, ὃν ποτ' ἔδωκας 290  
ἀντιθέψ' Ὀδυσῆι δόμον κάτ' ἀλητεύοντι.

ἦ ῥα βοῶν ἐλίκων ἐπιβουκόλος· αὐτὰρ Ὀδυσσεὺς  
οὔτα Δαμαστορίδην αὐτοσχεδὸν ἔγχεϊ μακρῷ·  
Τηλέμαχος δ' Εὐηνορίδην Λειώκριτον οὔτα  
δουρὶ μέσον κενεῶνα, διὰ πρὸ δὲ χαλκὸν ἔλασεν· 295  
ἦριπε δὲ πρηνής, χθόνα δ' ἤλασε παντὶ μετώπῳ.  
δὴ τότε Ἀθηναίη φθισίμβροτον αἰγίδ' ἀνέσχεν  
ὑψόθεν ἐξ ὀροφῆς· τῶν δὲ φρένες ἐπτοίγηθεν·

*Teledus begs for mercy; but Odysseus will not hear him.*

οἳ δ' ἐφέβοντο κατὰ μέγαρον βόες ὥς ἀγελαῖαι·  
 τὰς μὲν τ' αἰόλος οἴστρος ἐφορμηθεὶς ἐδόνησεν 300  
 ὦρην ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται.  
 οἳ δ' ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι  
 ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι·  
 ταὶ μὲν τ' ἐν πεδίῳ νέφεα πτώσσουσαι ἵενται,  
 οἳ δέ τε τὰς ὀλέκουσιν ἐπάλμενοι, οὐδέ τις ἀλκή 305  
 γίγνεται οὐδὲ φυγή· χαίρουσι δέ τ' ἄνδρες ἄγρη·  
 ὥς ἄρα τοὶ μνηστῆρας ἐπεσσύμενοι κατὰ δῶμα  
 τύπτον ἐπιστροφάδην· τῶν δὲ στόνος ὦρνυτ' ἀεικῆς  
 κράτῳ τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύε.  
 Λειώδης δ' Ὀδυσῆος ἐπεσσύμενος λάβε γούνων, 310  
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·  
 Γουνούμαί σ' Ὀδυσσεύ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·  
 οὐ γάρ πώ τινά φημι γυναικῶν ἐν μεγάροις  
 εἰπεῖν οὐδέ τι ῥέξαι ἀτάσθαλον· ἀλλὰ καὶ ἄλλους 315  
 παύεσκον μνηστῆρας, ὅτις τοιαῦτά γε ῥέζοι·  
 ἀλλὰ μοι οὐ πείθοντο κακῶν ἀπο χεῖρας ἔχουσιν  
 τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.  
 αὐτὰρ ἐγὼ μετὰ τοῖσι θνητοῖσιν οὐδὲν ἑοργῶς  
 κείσομαι, ὥς οὐκ ἔστι χάρις μετόπισθ' εὐεργέων.  
 τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·  
 Εἰ μὲν δὴ μετὰ τοῖσι θνητοῖσιν εὐχεαί εἶναι, 321  
 πολλὰκις ποὺ μέλλεις ἀρῆμεναι ἐν μεγάροις  
 τηλοῦ ἐμοὶ νόστοιο τέλος γλυκεροῖο γενέσθαι,  
 σοὶ δ' ἄλοχόν τε φίλῃν σπένθαι καὶ τέκνα τεκέσθαι·  
 τῷ οὐκ ἂν θάνατόν γε δυσηλεγέα προφύγοισθα. 325  
 ὥς ἄρα φωνήσας ξίφος εἴλετο χειρὶ παχείῃ  
 κείμενον, ὃ ῥ' Ἀγέλαος ἀποπροέθηκε χαμᾶζε

## He spares Terplades on the intercession of Telemachus,

κτεινόμενος· τῷ τόν γε κατ' αὐχένα μέσσον ἔλασσε·  
 φθεγγομένου δ' ἄρι τοῦ γε κήρη κονίητιν ἐμίχθη.  
 Τερπιάδης δέ τ' αἰδὸς ἀλύσκανε κῆρα μέλαιναν, 330  
 Φήμιος, ὃς ῥ' ἤειδε μετὰ μνηστήρσιν ἀνάγκη.  
 ἔσθη δ' ἐν χείρεσσιν ἔχων φόρμιγγα λίγειαν  
 ἄγχι παρ' ὀρσοθύρην· δίχα δὲ φρεσὶ μερμήριζεν,  
 ἢ ἐκδὺς μεγάρῳ Διὸς μεγάλου ποτὶ βωμὸν  
 ἐρκείον ἵκοιτο τετυγμένον, ἐνθ' ἄρα πολλὰ 335  
 Λαέρτης Ὀδυσσεύς τε βοῶν ἐπὶ μηρί' ἔκηαν,  
 ἢ γούνων λίσσοιτο προσαΐζας Ὀδυσῆα.  
 ὦδε δέ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι  
 γούνων ἄσασθαι Λαερτιάδῳ Ὀδυσῆος.  
 ἦ τοι ὁ φόρμιγγα γλαφυρὴν κατέθηκε χαμᾶζε 340  
 μεσσηγὺς κρητήρος ἰδὲ θρόνον ἀργυροῦλου,  
 αὐτὸς δ' αὐτ' Ὀδυσῆα προσαΐζας λάβε γούνων,  
 καὶ μιν λυσόμενος ἔπεα πτερόεντα προσηύδα·  
 Γουνούμαί σ' Ὀδυσσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·  
 αὐτῷ τοι μετόπισθ' ἄχος ἔσσεται, εἴ κεν αἰοιδὸν 345  
 πέφηνης, ὃς τε θεοῖσι καὶ ἀνθρώποισιν ἀείδῃ.  
 αὐτοδίδακτος δ' εἰμὶ, θεὸς δέ μοι ἐν φρεσὶν οἶμας  
 παντοίας ἐνέφυσεν· ἔοικα δέ τοι παραελδεῖν  
 ὥς τε θεῶ· τῷ μὴ με λιλαίεο δειροτομήσαι  
 καὶ κεν Τηλέμαχος τάδε γ' εἶποι, σὸς φίλος υἱός, 350  
 ὥς ἐγὼ οὐ τι ἐκὼν ἐς σὸν δόμον οὐδὲ χατίζων  
 πωλεύμην μνηστήρσιν ἀεισόμενος μετὰ δαίτας,  
 ἀλλὰ πολὺ πλέονες καὶ κρείσσονες ἦγον ἀνάγκη.  
 ὧς φάτο, τοῦ δ' ἤκουσ' ἱερὴ ἱς Τηλεμάχοιο,  
 αἶψα δ' ἐὼν πατέρα προσεφώνεεν ἐγγὺς ἐόντα· 355  
 Ἴσχεο, μηδέ τι τοῦτον ἀναίτιον οὐταε χαλκῷ·

and Medon, who emerges from his hiding place.

καὶ κήρυκα Μέδοντα σάωσομεν, ὃς τέ μεν αἰεὶ  
οἴκῳ ἐν ἡμετέρῳ κηδέσκετο παιδὸς ἐόντος,  
εἰ δὴ μή μιν ἔπεφνε Φιλοίτιος ἢ συβώτης,  
ἢ ἐσὶ σοὶ ἀντεβόλησεν ὀρινομένῳ κατὰ δῶμα. 300

ὥς φάτο, τοῦ δ' ἤκουσε Μέδων πεπνυμένα εἰδώς·  
πεπτηῶς γὰρ ἔκειτο ὑπὸ θρόνον, ἀμφὶ δὲ δέρμα  
ἔστο βοδὸς νεόδартον ἀλύγκων κῆρα μέλαιναν.  
αἶψα δ' ὑπὸ θρόνου ᾤρτο, βοδὸς δ' ἀπέδυνε βοείην·  
Τηλέμαχον δ' ἄρ' ἔπειτα προσαΐξας λάβε γούνων, 365  
καὶ μιν λισσύμενος ἔπευ πτερόεντα προιοιγίδα·

ᾧ φίλ', ἐγὼ μὲν ὕδ' εἰμὶ, σὺ δ' ἴσχεο· εἰπὲ δὲ πατρὶ  
μή με περιωθενέων δηλήσεται ὄξεί χαλκῷ  
ἀνδρῶν μνηστήρων κεχολωμένος, οἳ οἱ ἔκειρον  
κτῆματ' ἐνὶ μεγάροις, σὲ δὲ νήπιοι οὐδὲν ἔτιον. 370

τὸν δ' ἐπιμειδήσας προσέφη πολύμητις Ὀδυσσεύς·  
θάρσει, ἐπεὶ δὴ σ' οὔτος ἐρύσατο καὶ ἐσάωσεν,  
ὄφρα γνῶς κατὰ θυμόν, ἀτὰρ εἴπησθα καὶ ἄλλω,  
ὥς κακοεργίης εὐεργεσίῃ μέγ' ἀμείνων.  
ἀλλ' ἐξελθόντες μεγάρων ἔξισθε θύραζε 375  
ἐκ φόνον εἰς αὐλήν σύ τε καὶ πολύφημος αἰοιδός,  
ὅφρ' ἂν ἐγὼ κατὰ δῶμα πονήσομαι, ὅττεό με χρεή.

ὥς φάτο, τῷ δ' ἔξω βήτην μεγάροιο κίοντε,  
ἔξισθην δ' ἄρα τῷ γε Διὸς μεγάλου ποτὶ βωμὸν  
πάντοσε παπταίνοντε φόνον ποτιδεγμένω αἰεὶ. 380

πάπτηνεν δ' Ὀδυσσεὺς καθ' ἐὼν δόμον, εἴ τις ἔτ' ἀνδρῶν  
ζῶς ὑποκλοπέοιτο ὑλύγκων κῆρα μέλαιναν.  
τοὺς δὲ ἶδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσι  
πεπτεώτας πολλοὺς ὥς τ' ἰχθύας, οὓς θ' ἄλιῃς  
κοῖλον ἐς αἰγυαλὸν πολιῆς ἔκτοσθε θαλάσσης 385

Eurycleia is called to the scene of the massacre.

δικτύῳ ἐξέρυσαν πολυωπῶ· οἳ δέ τε πάντες  
 κύμαθ' ἄλως ποθέοντες ἐπὶ ψαμάθοισι κέχυνται·  
 τῶν μὲν τ' ἥελιος φαέθων ἐξείλετο θυμόν·  
 ὥς τότ' ἄρα μνηστῆρες ἐπ' ἀλλήλοισι κέχυντο.  
 δῆ τότε Τηλέμαχον προσέφη πολύμητις Ὀδυσσεύς· 390  
 Τηλέμαχ', εἰ δ' ἄγε μοι κάλεσον τροφὸν Εὐρύκλειαν,  
 ὅφρα ἔπος εἴπωμι, τό μοι καταθύμιόν ἐστιν.  
 ὥς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,  
 κινήσας δὲ θύρην προσέφη τροφὸν Εὐρύκλειαν·  
 Δεῦρο δὴ ὄρσο γρηῦ παλαιγενές, ἣ τε γυναικῶν 395  
 δμῶάν σκοπὸς ἔσσι κατὰ μέγαρ' ἡμετεράων·  
 ἔρχεο· κικλήσκει σε πατὴρ ἐμός, ὅφρά τι εἴπη.  
 ὥς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἔπλετο μῦθος,  
 ὤϊξεν δὲ θύρας μεγάρων εὖ ναιεταόντων,  
 βῆ δ' ἵμεν· αὐτὰρ Τηλέμαχος πρόσθ' ἠγεμόνευεν. 400  
 εὗρεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσιν,  
 αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τελέοντα,  
 ὥς ῥά τε βεβρωκὼς βοὺς ἔρχεται ἀγραύλοιο·  
 πᾶν δ' ἄρα οἱ στῆθός τε παρήιά τ' ἀμφοτέρωθεν  
 αἱματόεντα πέλει, δεινὸς δ' εἰς ὧπα ιδέσθαι· 405  
 ὥς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χεῖρας ὑπερθεν.  
 ἦ δ' ὥς οὖν νέκυάς τε καὶ ἄσπετον εἴωιδεν αἶμα,  
 ἰθυσέν ῥ' ὀλολίζαι, ἐπεὶ μέγα εἴωιδεν ἔργον·  
 ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἱεμένην περ,  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα· 410  
 Ἐν θυμῷ γρηῦ χαῖρε καὶ ἵσχεο, μῆδ' ὀλόλυξε  
 οὐχ ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι·  
 τοῦσδε δὲ μοῖρ' ἐδάμασσε θεῶν καὶ σχέτλια ἔργα·  
 οὐ τίνα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων,

The maids, who were faithless to Odysseus, are bidden to clear the hall.

οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὃ τέ σφας εἰσαφίκοιτο· 415

τῷ καὶ ἀτασθαλίῃσιν ἀεικέα πότμον ἐπέσπον.

ἀλλ' ἄγε μοι σὺ γυναῖκας ἐνὶ μεγάροις κατάλεξον,  
αἱ τέ μ' ἀτιμάζουσι καὶ αἱ νηλείτιδες εἰσι.

τὸν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·

Τοιγὰρ ἐγὼ τοι τέκνον ἀληθείην καταλέξω. 420

πεντήκοντά τοί εἰσιν ἐνὶ μεγάροις γυναῖκες

δμῳαί, τὰς μὲν τ' ἔργα διδάξαμεν ἐργάζεσθαι

εἰριά τε ξαίνειν καὶ δουλοσύνην ἀνέχεσθαι·

τάων δώδεκα πᾶσαι ἀναιδείης ἐπέβησαν

οὐτ' ἐμὲ τίονσαι οὐτ' αὐτὴν Πηνελόπειαν. 425

Τηλέμαχος δὲ νέον μὲν ἀέξετο, οὐδὲ ἑ μήτηρ

σημαίνειν εἶαυκεν ἐπὶ δμῳῇσι γυναιξίν.

ἀλλ' ἄγ' ἐγὼν ἀναβάσ' ὑπερώια σιγαλόεντα

εἶπω σῇ ἀλόχῳ, τῇ τις θεὸς ὕπνον ἐπῶρσε.

τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

Μή πω τὴν γ' ἐπέγειρε· σὺ δ' ἐνθάδε εἰπέ γυναιξίν 431

ἐλθέμεν, αἱ περ πρόσθεν ἀεικέα μηχανόωντο.

ὣς ἄρ' ἔφη, γρη῏ς δὲ δι' ἐκ μεγάροιο βεβήκει

ἀγγελέονσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι.

αὐτὰρ ὁ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην 435

εἰς ἑ καλεσσάμενος ἔπειτα πτερόεντα προσηύδα·

Ἄρχετε νῦν νέκυας φορέειν καὶ ἄνωχθε γυναῖκας·

αὐτὰρ ἔπειτα θρόνους περικαλλέας ἠδὲ τραπέζας

ὑδατι καὶ σπόγγουσι πολυτρήτοισι καθαίρειν.

αὐτὰρ ἔπην δὴ πάντα δόμον κατακοσμήσῃσθε, 440

δμῳὰς ἐξαγαγόντες εὐσταθέος μεγάρου

μεσσηγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς

θινέμεναι ξίφεσιν ταννῆκεσιν, εἰς ὃ κε πασέων

## Their punishment,

ψυχὰς ἐξαφέλησθε καὶ ἐκλεάθωντ' ἀφροδίτης,  
 τὴν ἄρ' ὑπὸ μνηστῆρσιν ἔχον, μίσγοντό τε λάθρῃ. 445  
 ὥς ἔφαθ', αἱ δὲ γυναῖκες ἀολλέες ἦλθον ἅπασαι  
 αἶν' ὀλοφυρόμεναι, θαλερὸν κατὰ δάκρυ χέουσαι.  
 πρῶτα μὲν οὖν νέκυας φόρεον κατατεθνηῶτας,  
 καὶ δ' ἄρ' ὑπ' αἰθούσῃ τίθεσαν εὐερκέος αὐλῆς  
 ἀλλήλοισιν ἐρείδουσαι· σήμαινε δ' Ὀδυσσεὺς 450  
 αὐτὸς ἐπωπέρχων· ταὶ δ' ἐκφόρεον καὶ ἀνάγκῃ.  
 αὐτὰρ ἔπειτα θρόνους περικαλλέας ἥδ' ἐτραπέζας  
 ὕδατι καὶ σπόγγουσι πολυτρήτοισι κάθαιρον.  
 αὐτὰρ Τηλέμαχος καὶ βουκόλος ἥδ' ἐσυβώτης  
 λίστροισιν δάπεδον πύκα ποιητοῖο δόμοιο 455  
 ἔξον· ταὶ δ' ἐφόρεον δμῳαί, τίθεσαν δὲ θύραζε.  
 αὐτὰρ ἐπεὶ δὴ πᾶν μέγαρον διεκοσμήσαντο,  
 δμῳὰς δ' ἐξαγαγόντες ἐυσταθέος μεγάρου  
 μεσσηγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς  
 εἶλεον ἐν στείνει, ὅθεν οὐ πῶς ἦεν ἀλύξαι. 460  
 τοῖσι δὲ Τηλέμαχος πεπνυμένος ἤρχ' ἀγορεύειν·  
 Μὴ μὲν δὴ καθαρῶ θανάτῳ ἀπὸ θυμὸν ἐλοῖμην  
 τάων, αἱ δὲ ἐμῇ κεφαλῇ κατ' ὄνειδ' ἔχουσιν  
 μητέρι θ' ἡμετέρῃ παρά τε μνηστῆρσιν ἱαυον.  
 ὥς ἄρ' ἔφη, καὶ πείσμα νεὸς κυανοπρήροιο 465  
 κίονος ἐξάψας μεγάλης περίβαλλε θόλῳ  
 ὑψόσ' ἐπεντανύσας, μή τις ποσὶν οὐδας ἴκηται.  
 ὥς δ' ὅτ' ἂν ἡ κίχλαι τανυσίπτεροι ἥε πέλειαι  
 ἔρκει ἐνιπλήξωσι, τό θ' ἐστήκη ἐνὶ θάμνῳ,  
 ἀλιν ἐσιέμεναι, στυγερὸς δ' ὑπεδέξατο κοῖτος, 470  
 ὥς αἱ γ' ἐξείης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις  
 δειρήσι βρόχοι ἦσαν, ὅπως οἴκτιστα θάνοιεν.



and that of Melanthius : the purification of the house.

ἥσπαιρον δὲ πόδεσσι μίνυνθά περ οὐ τι μάλα δὴν.  
 ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν·  
 τοῦ δ' ἀπὸ μὲν ῥῖνάς τε καὶ οὐατα νηλεί χαλκῷ 475  
 τάμνον, μήδεά τ' ἐξέρυσαν κυσὶν ὦμὰ δάσασθαι,  
 χεῖράς τ' ἥδὲ πόδας κόπτον κεκοτηότι θυμῷ.  
 οἳ μὲν ἔπειτ' ἀπονιψάμενοι χεῖράς τε πόδας τε  
 εἰς Ὀδυσῆα δόμον δὲ κίον, τετέλεστο δὲ ἔργον·  
 αὐτὰρ ὃ γε προσέειπε φίλην τροφὸν Εὐρύκλειαν· 480  
 Οἶσε θέειον γρη῏, κακῶν ἄκος, οἶσε δέ μοι πῦρ,  
 ὄφρα θεειώσω μέγαρον· σὺ δὲ Πηνελόπειαν  
 ἐλθεῖν ἐνθάδ' ἄνωχθι σὺν ἀμφιπόλοισι γυναιξί·  
 πάσας δ' ὄτρυνον δμῶας κατὰ δῶμα νέεσθαι.  
 τὸν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 485  
 Ναὶ δὴ ταυτά γε τέκνον ἐμὸν κατὰ μοῖραν ἔειπες.  
 ἀλλ' ἄγε τοι χλαῖνάν τε χιτῶνά τε εἵματ' ἐνείκω,  
 μῆδ' οὕτω ῥάκεσιν πεπυκασμένος εὐρέας ὦμους  
 ἔσταθ' ἐνὶ μεγάροισι· νεμεσσητὸν δέ κεν εἴη.  
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 Πῦρ νῦν μοι πρῶτιστον ἐνὶ μεγάροισι γενέσθω. 491  
 ὣς ἔφατ', οὐδ' ἀπίθῃσε φίλη τροφὸς Εὐρύκλεια,  
 ἦνκειεν δ' ἄρα πῦρ καὶ θήιον· αὐτὰρ Ὀδυσσεὺς  
 εὖ διεθείωσεν μέγαρον καὶ δῶμα καὶ αὐλήν.  
 γρη῏ς δ' αὖτ' ἀπέβη διὰ δώματα κάλ' Ὀδυσῆος 495  
 ἀγγελέουσα γυναιξὶ καὶ ὄτρυνέουσα νέεσθαι·  
 αἱ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι.  
 αἱ μὲν ἄρ' ἀμφεχέοντο καὶ ἡσπάζοντ' Ὀδυσῆα,  
 καὶ κύνεον ἀγαπαζόμεναι κεφαλὴν τε καὶ ὦμους  
 χεῖράς τ' αἰνύμεναι· τὸν δὲ γλυκὺς ἥμερος ἦρει 500  
 κλαυθμοῦ καὶ στοναχῆς, γέγνωσκε δ' ἄρα φρεσὶ πάσας.

## ΟΔΥΣΣΕΙΑΣ Ψ.

*Ὀδυσσέως ὑπὸ Πηνελόπης ἀναγνωρισμός.*

ARGUMENT.—Eurycleia the nurse goes to tell Penelope that the suitors are dead and Odysseus is returned, and that the beggar who sat in rags in the hall is he. But Penelope will not believe, even when she sees Odysseus; but she makes trial of him, bidding them bring forth his bed from the chamber which he had built. Then Odysseus is wroth, thinking that the bed has been moved; for he had fashioned it upon the stump of an olive tree rooted in the ground, so that no one could move it unless he sawed through the trunk of the tree. So Penelope knows that he is indeed Odysseus; and they go together to the chamber, and Odysseus tells of all his wanderings on his journey home. Then at the dawn of day he puts on his armour, and takes Telemachus and Eumaeus and Philoetius, and goes out of the town to see his father Laertes.

Γρηῖς δ' εἰς ὑπερῷ ἀνεβήσεται καγχαλώσα  
 δεσποίνῃ ἐρέουσα φίλον πόσιν ἔνδον ἔοντα·  
 γούνατα δ' ἐρρώσαντο, πόδες δ' ὑπερικταίνοντο.  
 στή δ' ἄρ' ὑπὲρ κεφαλῆς καὶ μιν πρὸς μῦθον ἔειπεν  
 "Ἐγρεο Πηνελόπεια, φίλον τέκος, ὅφρα ἴδῃαι 5  
 ὀφθαλμοῖσι τεοῦσι, τὰ τ' ἔλδαι ἥματα πάντα.  
 ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἱκάνεται ὅψε περ ἐλθών.  
 μνηστῆρας δ' ἔκτεινεν ἀγήνορας, οἳ τέ οἱ οἶκον  
 κήδεσκον καὶ κτήματ' ἔδον βιδώντῳ τε παῖδα.  
 τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 10

Penelope hears from Eurycleia of the slaughter of the suitors,

Μαῖα φίλη, μάργην σε θεοὶ θέσαν, οἳ τε δύνανται  
 ἄφρονα ποιῆσαι καὶ ἐπίφρονά περ μάλ' ἐόντα,  
 καί τε χαλιφρονέοντα σαοφροσύνης ἐπέβησαν·  
 οἳ σέ περ ἔβλαψαν· πρὶν δὲ φρένας αἰσίμη ἦσθα.  
 τίπτέ με λωβεύεις πολυπενθέα θυμὸν ἔχουσαν 15  
 ταῦτα παρὲξ ἐρέουσα καὶ ἐξ ὕπνου μ' ἀνεγείρεις  
 ἡδέος, ὅς μ' ἐπέδῃσε φίλα βλέφαρ ἀμφικαλύψας;  
 οὐ γάρ πω τοιόνδε κατέδραθον, ἐξ οὗ Ὀδυσσεὺς  
 ὦχετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν.  
 ἀλλ' ἄγε νῦν κατὰβηθι καὶ ἂψ ἔρχευ μέγαρον δέ. 20  
 εἰ γάρ τίς μ' ἄλλη γε γυναικῶν, αἷ μοι ἔασι,  
 ταῦτ' ἐλθοῦσ' ἠγγεῖλε καὶ ἐξ ὕπνου μ' ἀνέγειρε,  
 τῷ κε τάχα στυγερώς μιν ἐγὼν ἀπέπεμψα νέεσθαι  
 αὐτὶς ἔσω μέγαρον· σὲ δὲ τοῦτό γε γήρας ὀνήσει.  
 τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 25  
 Οὐ τί σε λωβεύω τέκνον φίλον, ἀλλ' ἔτυμόν τοι  
 ἦλθ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ὥς ἀγορεύω,  
 ὁ ξείνος, τὸν πάντες ἀτίμων ἐν μεγάροισι.  
 Τηλέμαχος δ' ἄρα μιν πάλαι ἦδεεν ἔνδον ἐόντα,  
 ἀλλὰ σαοφροσύνησι νοήματα πατρὸς ἔκευθεν, 30  
 ὄφρ' ἀνδρῶν τίσαιτο βίην ὑπερηνορέοντων.  
 ὥς ἔφαθ', ἥ δ' ἐχάρη καὶ ἀπὸ λέκτροιο θορούσα  
 γρηὶ περιπλέχθη, βλεφάρων δ' ἀπὸ δάκρυον ἦκε·  
 καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·  
 Εἰ δ' ἄγε δῖή μοι μαῖα φίλη νημερτὲς ἔνισπε, 35  
 εἰ ἐτεὺν δὴ οἶκον ἰκάνεται, ὥς ἀγορεύεις,  
 ὅπως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφῆκε  
 μούνος ἐών, οἳ δ' αἰὲν ἀολλέες ἔνδον ἔμιμνον.  
 τὴν δ' αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια·

but she will not believe that Odysseus has returned.

Οὐκ ἴδον, οὐ πυθόμην, ἀλλὰ στόνον οἶον ἄκουσα 40  
 κτεινομένων· ἡμεῖς δὲ μυχῷ θαλάμων ἐπιήκτων  
 ἡμεθ' ἀτυζόμεναι, σανίδες δ' ἔχον εἰς ἀραρυῖαι,  
 πρὶν γ' ὅτε δὴ με σὸς υἱὸς ἀπὸ μεγάροιο κάλεσσε  
 Τηλέμαχος· τὸν γάρ βα πατὴρ προέηκε καλέσσαι.  
 εἶρον ἔπειτ' Ὀδυσῆα μετὰ κταμένοιισι νέκυσιν 45  
 ἔστεωθ'· οἳ δέ μιν ἀμφὶ κραταίπεδον οὐδ' ἔχοντες  
 κείατ' ἐπ' ἀλλήλοισιν· ἰδοῦσά κε θυμὸν ἰάνθης  
 [αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα].  
 νῦν δ' οἳ μὲν δὴ πάντες ἐπ' αὐλείῃσι θύρῃσιν  
 ἀθρόοι, αὐτὰρ δὲ δῶμα θεειοῦται περικαλλές 50  
 πῦρ μέγα κηάμενος· σὲ δέ με προέηκε καλέσσαι.  
 ἀλλ' ἔπει, ὅφρα σφῶι ἐνφροσύνης ἐπιβῆτον  
 ἀμφοτέρω φίλον ἦτορ, ἐπεὶ κακὰ πολλὰ πέποσθε.  
 νῦν δ' ἤδη τόδε μακρὸν ἐέλδωρ ἐκτετέλεσται·  
 ἦλθε μὲν αὐτὸς ζῶς ἐφέστιος, εἶρε δὲ καὶ σὲ 55  
 καὶ παῖδ' ἐν μεγάροισι· κακῶς δ' οἳ πέρ μιν ἔρεζον  
 μνηστῆρες, τοὺς πάντας ἐτίωατο ἔνι οἴκῳ.  
 τὴν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 Μαῖα φίλη, μή πω μέγ' ἐπεύχεο καγχαλῶσα.  
 οἴσθα γάρ, ὥς κ' ἀσπαστὸς ἐνὶ μεγάροισι φανείη 60  
 πᾶσι, μάλιστα δ' ἐμοί τε καὶ νύϊ, τὸν τεκόμεσθα·  
 ἀλλ' οὐκ ἔσθ' ὅδε μῦθος ἐτήτυμος, ὥς ἀγορεύεις,  
 ἀλλὰ τις ἀθανάτων κτεῖνε μνηστῆρας ἀγαινοὺς  
 ἵβριν ἀγασσάμενος θυμαλγέα καὶ κακὰ ἔργα.  
 οὐ τίνα γὰρ τίσκον ἐπιχθονίων ἀνθρώπων, 65  
 οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὃ τέ σφεας εἰσαφίκοιτο·  
 τῷ δι' ἀτασθαλίας ἔπαθον κακόν· αὐτὰρ Ὀδυσσεὺς  
 ὤλεσε τηλοῦ νύκτον Ἀχαιῖδος, ὤλετο δ' αὐτός.

She goes down to the hall, but still does not recognise Odysseus.

τὴν δ' ἡμείβετ' ἔπειτα φίλη τροφὸς Εὐρύκλεια·  
 Τέκνον ἐμόν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων, 70  
 ἢ πόσιν ἔνδον ἔοντα παρ' ἐσχάρῃ οὐ ποτ' ἔφησθα  
 οἴκαδ' ἐλεύσεσθαι· θυμὸς δέ τοι αἶν' ἀπιστος.  
 ἀλλ' ἄγε τοι καὶ σῆμα ἀριφραδὲς ἄλλό τι εἶπω,  
 οὐλήν, τὴν ποτέ μιν σὺς ἤλασε λευκῷ ὀδόντι.  
 τὴν ἀπονίζουσα φρασάμην, ἔθελον δὲ σοὶ αὐτῇ 75  
 εἰπόμεν· ἀλλά μ' ἐκείνος ἔλων ἐπὶ μάστακα χερσὶν  
 οὐκ ἔα εἰπόμεναι πολυιδρεῖησι νόοιο.  
 ἀλλ' ἔπευ· αὐτὰρ ἐγὼν ἐμέθεν περιδῶσομαι αὐτῆς,  
 αἷ κέν σ' ἐξαπάφω, κτεῖναί μ' οἰκτίστω ὀλέθρῳ.  
 τὴν δ' ἡμείβετ' ἔπειτα περίφρων Πηνελόπεια· 80  
 Μαῖα φίλη, χαλεπὸν σε θεῶν αἰεγενετάων  
 δήνεα εἴρυσθαι μάλα περ πολυίδριν εἴουσιν·  
 ἀλλ' ἔμψης ἵομεν μετὰ παῖδ' ἐμόν, ὅφρα ἰδῶμαι  
 ἄνδρας μνηστῆρας τεθνηότας, ἧδ' ὃς ἔπεφνεν.  
 ὣς φαμένη κατέβαιν' ὑπερώια· πολλὰ δέ οἱ κῆρ 85  
 ὥρμαιν' ἢ ἀπάνευθε φίλον πόσιν ἐξερεεῖνοι,  
 ἢ παρστώσα κύσειε κάρη καὶ χεῖρε λαβοῦσα.  
 ἦ δ' ἐπεὶ εἰσῆλθεν καὶ ὑπέρβη λάϊνον οὐδόν,  
 ἔξετ' ἔπειτ' Ὀδυσῆος ἐναντίον ἐν πυρὸς αὐγῇ  
 τοίχου τοῦ ἐτέρου· ὃ δ' ἄρα πρὸς κίονα μακρὴν 90  
 ἦστο κάτω ὁρόων ποτιδέγμενος, εἴ τί μιν εἴποι  
 ἰφθίμη παράκοιτις, ἐπεὶ ἶδεν ὀφθαλμοῖσιν.  
 ἦ δ' ἄννω δὴν ἦστο, τάφος δέ οἱ ἦτορ ἵκανεν·  
 ὤψει δ' ἄλλοτε μὲν μιν ἐνωπαδίως ἐνίδεσκεν,  
 ἄλλοτε δ' ἀγνώσασκε κακὰ χροὶ εἶματ' ἔχοντα. 95  
 Τηλέμαχος δ' ἐνένιπεν, ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζε  
 Μῆτερ ἐμὴ δύσμητερ ἀπηγέα θυμὸν ἔχουσα,

*Odysseus wishes to conceal from the people what had been done.*

τίφθ' οὕτω πατρός νοσφίζεαι, οὐδὲ παρ' αὐτὸν  
 ἐφομένη μύθοισιν ἀνείρεαι οὐδὲ μεταλλᾷς ;  
 οὐ μέν κ' ἄλλη γ' ὦδε γυνὴ τετληότι θυμῷ 100  
 ἀνδρὸς ἀφεςταίῃ, ὅς οἱ κακὰ πολλὰ μογήσας  
 ἔλθοι ἐεικοστῷ ἔτει ἐς πατρίδα γαῖαν·  
 σοὶ δ' αἰεὶ κραδίη στερεωτέρη ἐστὶ λίθοιο.

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 Τέκνον ἐμόν, θυμός μοι ἐνὶ στήθεσσι τίθηπεν,  
 οὐδέ τι προσφασθαι δύναμαι ἔπος οὐδ' ἐρέσθαι 105  
 οὐδ' εἰς ὅπα ιδέσθαι ἐναντίον. εἰ δ' ἔτεόν δῃ  
 ἔστ' Ὀδυσσεὺς καὶ οἶκον ἰκάνεται, ἥ μάλα νῶι  
 γνωσόμεθ' ἀλλήλων καὶ λώιον· ἔστι γὰρ ἡμῖν  
 σήμαθ', ᾧ δῇ καὶ νῶι κεκρυμμένα ὤμεν ἀπ' ἄλλων. 110

ὣς φάτο, μείδῃσεν δὲ πολύτλας δῖος Ὀδυσσεύς,  
 αἶψα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα·

Τηλέμαχ', ἦ τοι μητέρ' ἐνὶ μεγάροισιν ἔωσον  
 πειράζειν ἐμέθεν· τάχα δὲ φράσεται καὶ ἄρειον.  
 νῦν δ' ὅττι ῥυπόω, κακὰ δὲ χροῖ εἵματα εἶμαι, 115  
 τοῦνεκ' ἀτιμάζει με καὶ οὐ πῶ φησι τὸν εἶναι.  
 ἡμεῖς δὲ φραζώμεθ', ὅπως ὅχ' ἄριστα γένηται.  
 καὶ γάρ τίς θ' ἓνα φῶτα κατακτείνας ἐνὶ δῆμῳ,  
 ἔ μὴ πολλοὶ ἔωσιν ἀοσσητῆρες ὀπίσσω,  
 φεύγει πηούς τε προλιπὼν καὶ πατρίδα γαῖαν· 120  
 ἡμεῖς δ' ἔρμα πόλῃος ἀπέκταμεν, οἳ μέγ' ἄριστοι  
 κούρων εἰν Ἰθάκῃ· τὰ δέ σε φράζεσθαι ἄνωγα.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦν·  
 Αὐτὸς ταῦτά γε λεύσσει πάτερ φίλε· σὴν γὰρ ἀρίστην  
 μῆτιν ἐπ' ἀνθρώπους φάσ' ἔμμεναι, οὐδέ κέ τίς τοι 125  
 ἄλλος ἀνὴρ ἐρίσειε καταθηγῶν ἀνθρώπων.

He deceives them by an artifice.

[ἡμεῖς δ' ἐμμεμαῶτες ἅμ' ἐψόμεθ', οὐδέ τί φημι  
ἀλκῆς δευήσεσθαι, δση δύναμὶς γε πάρεσσι.]  
τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
Τοιγὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἀριστα. 180  
πρῶτα μὲν ἄρ' λούσασθε καὶ ἀμφιέσασθε χιτῶνας,  
δυμῶς δ' ἐν μεγάροισιν ἀνώγετε εἴμαθ' ἑλίσσθαι·  
αὐτὰρ θεῖος Δαίδωδ' ἔχων φόρμιγγα λῖγεια  
ἡμῖν ἡγείσθω φιλοπαίγμονος ὀρχηθμοῖο,  
ὥς κέν τις φαίη γάμοι ἐμμεναι ἐκτὸς ἀκούων 185  
ἢ ἂν ὄδδ' ὀδδὸν στείχων, ἢ οἱ περὶ ναιετάουσι·  
μὴ πρόσθε κλέος εὐρὺ φόνου κατὰ ἄστυ γένηται  
ἀνδρῶν μνηστήρων, πρὶν γ' ἡμέας ἐλθέμεν ἔξω  
ἄγρὸν ἐς ἡμέτερον πολυδέενδρον· ἔνθα δ' ἔπειτα  
φρασσομέθ', ὅττι κε κέρδος Ὀλύμπιος ἐγγυαλίξῃ. 140  
ὥς ἔφαθ', οἳ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδὲ πίθοντο.  
πρῶτα μὲν οὖν λούσαντο καὶ ἀμφιέσαντο χιτῶνας,  
ὑπλυσθεν δὲ γυναῖκες· ὁ δ' εἴλετο θεῖος Δαίδωδ'  
φόρμιγγα γλαφυρήν, ἐν δὲ σφισιν ἵμερον ὤρσε  
μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο. 145  
τοῖσιν δὲ μέγα δῶμα περιστεναχίζετο ποσσὶν  
ἀνδρῶν παιζόντων καλλιζώνων τε γυναικῶν.  
ὤδε δὲ τις εἶπεσκε δόμων ἔκτοσθεν ἀκούων·  
Ἥ μάλα δὴ τις ἐγῆμε πολυμήστην βασιλείαν·  
σχετλίη, οὐδ' ἔτλη πόσιος οὐδ' κουριδίοιο 150  
εἰρυσθαι μέγα δῶμα διαμπερές, ὅφρ' ἂν ἵκοιτο.  
ὥς ἄρα τις εἶπεσκε, τὰ δ' οὐκ ἔσαν ὥς ἐτέτυκτο,  
αὐτὰρ Ὀδυσσῆα μεγαλήτορα ἔ' ἐνὶ οἴκῳ  
Εὐρυνόμη ταμὴν λούσεν καὶ χρῖσεν ἐλαίῳ,  
ἀμφὶ δέ μιν φάρος καλὸν βάλεν ἠδὲ χιτῶνα· 155

Penelope bids the nurse bring Odysseus' bed from his chamber.

αὐτὰρ καὶ κεφαλῆς χεῦεν πολὺ κάλλος Ἀθήνη,  
† μείζονά τ' εἰσιδέειν καὶ πάσσονα· καὶ δὲ κάρητο  
οὐλας ἦκε κόμας ὑακινθίνῃ ἀνθει ὁμοίας.  
ὥς δ' ὅτε τις χρυσὸν περιχέυεται ἀργύρῳ ἀνὴρ  
ἔδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη 160  
τέχνην παντοίην, χαρίεντα δὲ ἔργα τελελεί·  
ὥς μὲν τῷ περίχευε χάριν κεφαλῇ τε καὶ ὤμοις.  
ἐκ δ' ἀσαμίνθου βῆ δέμας ἀθανάτοισιν ὁμοῖος·  
ἀψ δ' αὖτις κατ' ἄρ' ἔζετ' ἐπὶ θρόνου, ἔνθεν ἀνέστη,  
ἀντίον ἧς ἀλόχου, καὶ μιν πρὸς μῦθον ἔειπε· 165  
Δαιμονίη, περὶ σοί γε γυναικῶν θηλυτεράων  
κῆρ ἀτέραμνον ἔθηκαν Ὀλύμπια δώματ' ἔχοντες·  
οὐ μὲν κ' ἄλλη γ' ὦδε γυνὴ τετληότι θυμῷ  
ἀνδρὸς ἀφεισταίη, ὅς οἱ κακὰ πολλὰ μογήσας  
ἔλθοι ἑικοστῇ ἔτει ἐς πατρίδα γαίαν. 170  
ἀλλ' ἄγε μοι μαῖα στόρεσον λέχος, ὅφρα καὶ αὐτὸς  
λέξομαι· ἦ γὰρ τῇ γε σιδήρεος ἐν φρεσὶ θυμός.  
τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
Δαιμόνι, οὐτ' ἄρ τι μεγαλίζομαι οὐτ' ἀθερίζω  
οὔτε λίην ἄγαμαι, μάλα δ' εὖ οἶδ', οἷος ἔησθα 175  
ἐξ Ἰθάκης ἐπὶ νηὸς ἰὼν δολιχηρέτμοιο,  
ἀλλ' ἄγε οἱ στόρεσον πυκινὸν λέχος Εὐρύκλεια  
ἐκτὸς ἐυσταθέος θαλάμου, τὸν ῥ' αὐτὸς ἐποίει·  
ἐνθά οἱ ἐκθεῖναι πυκινὸν λέχος ἐμβάλετ' εὐνήν  
κῶα καὶ χλαίνας καὶ ῥήγεα σιγαλόεντα. 180  
ὥς ἄρ' ἔφη πόσιος πειρωμένη· αὐτὰρ Ὀδυσσεὺς  
ὀχθήσας ἄλοχον προσεφώνεε κεδνὰ ἰδυίαν·  
ὦ γύναι, ἦ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες·  
τίς δέ μοι ἄλλοσ' ἔθηκε λέχος; χαλεπὸν δέ κεν εἴη



He tells how he had made it; whereby she knows that he is Odysseus:

καὶ μάλ' ἐπισταμένῃ, ὅτε μὴ θεὸς αὐτὸς ἐπελθὼν 185  
 ῥηιδίως ἐθέλων θείῃ ἄλλῃ ἐνὶ χώρῃ·  
 ἀνδρῶν δ' οὐ κέν τις ζῶς βροτὸς οὐδὲ μάλ' ἡβῶν  
 βεῖα μετοχλίσσειεν, ἐπεὶ μέγα σῆμα τέτυκται  
 ἐν λέχει ἀσκητῶ· τὸ δ' ἐγὼ κάμον οὐδέ τις ἄλλος.  
 θάμνος ἔφιν τανύφυλλος ἐλαίης ἔρκεος ἐντὸς 190  
 ἀκμηνὸς θαλέθων· πάχετος δ' ἦν ἥύτε κίων.  
 τῷ δ' ἐγὼ ἀμφιβαλὼν θάλαμον δέμον, ὄφρα τέλεσσα,  
 πυκνῆσιν λιθάδεσσι, καὶ εὖ καθύπερθεν ἔρεψα,  
 κολλητὰς δ' ἐπέθηκα θύρας πυκινῶς ἀραρυίας.  
 καὶ τότ' ἔπειτ' ἀπέκοψα κόμην τανυφύλλου ἐλαίης, 195  
 κορμὸν δ' ἐκ ῥίζης προταμὼν ἀμφέξεσα χαλκῷ  
 εὖ καὶ ἐπισταμένως, καὶ ἐπὶ στάθμην ἴθυνα  
 ἔρμιν' ἀσκήσας, τέτρηνα δὲ πάντα τερέτρω.  
 ἐκ δὲ τοῦ ἀρχόμενος λέχος ἕξεν, ὄφρα τέλεσσα,  
 δαϊδάλλων χρυσῷ τε καὶ ἀργύρῳ ἥδ' ἐλέφαντι· 200  
 ἐν δ' ἐτάνυστ' ἱμάντα βοῦς φοῖνικι φαιινόν.  
 οὕτω τοι τόδε σῆμα πιφαύσκομαι· οὐδέ τι αἶδα,  
 ἦ μοι ἔτ' ἔμπεδόν ἐστι γύναι λέχος, ἥέ τις ἦδη  
 ἀνδρῶν ἄλλοσ' ἔθηκε ταμῶν ὑπο πυθμέν' ἐλαίης.  
 ὣς φάτο, τῆς δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ,  
 σήματ' ἀναγνούσῃ, τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς· 205  
 δακρύσασα δ' ἔπειτ' ἰθὺς δράμεν, ἀμφὶ δὲ χεῖρας  
 δειρῇ βάλλ' Ὀδυσσῇ, κάρη δ' ἔκυσ' ἠδὲ προσηύδα·  
 Μῆ μοι Ὀδυσσεύ σκύζεν, ἐπεὶ τά περ ἄλλα μάλιστα  
 ἀνθρώπων πέπνυστο· θεοὶ δ' ὥπαζον οἰζύν, 210  
 οἱ νῶιν ἀγάσαντο παρ' ἀλλήλοισι μένοντε  
 ἥβης ταρπῆναι καὶ γήραος οὐδὸν ἰκέσθαι.  
 αὐτὰρ μὴ νῦν μοι τόδε χῶεο μηδὲ νεμέσσα,

and excuses her unbelief.

οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ὃδ' ἀγάπησα.  
 αἰεὶ γάρ μοι θυμὸς ἐνὶ στήθεσσι φίλοισιν 215  
 ἔρῃγει μὴ τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν  
 ἔλθῶν· πολλοὶ γὰρ κακὰ κέρδεα βουλευούουσιν.  
 οὐδέ κεν Ἀργεῖη Ἑλένη Διὸς ἐκγεγαυῖα  
 ἀνδρὶ παρ' ἄλλοδαπῷ ἐμίγη φιλότῃ καὶ εὐνῇ,  
 εἰ ἦδη, ὃ μιν αὖτις ἀρήιοι νῆες Ἀχαιῶν 220  
 ἀξέμεναι οἶκον δὲ φίλῃν ἐς πατρίδ' ἔμελλον.  
 τὴν δ' ἦ τοι ῥέξαι θεὸς ὥρορεν ἔργον ἀεικές·  
 τὴν δ' αἶτην οὐ πρόσθεν ἐφ' ἐγκάτθετο θυμῷ  
 λυγρῇν, ἐξ ἧς πρῶτα καὶ ἡμέας ἵκετο πένθος.  
 νῦν δ', ἐπεὶ ἦδη σήματ' ἀριφραδέα κατέλεξας 225  
 εὐνῆς ἡμετέρης, ἣν οὐ βροτὸς ἄλλος ὁπώπει,  
 ἀλλ' οἶοι σύ τ' ἐγώ τε καὶ ἀμφίπολος μία μούνη,  
 Ἀκτορίς, ἣν μοι δῶκε πατὴρ ἔτι δεῦρο κιοῦσῃ,  
 ἣ νῶιν εἴρυτο θύρας πυκινοῦ θαλάμοιο,  
 πεῖθεις δὴ μιν θυμὸν ἀπηνέα περ μάλ' ἐόντα. 230  
 ὥς φάτο, τῷ δ' ἔτι μᾶλλον ὕψ' ἱμερον ὥρσε γόοιο·  
 κλαῖε δ' ἔχων ἄλοχον θυμαρέα κεδνὰ ἰδυῖαν.  
 ὥς δ' ὅτ' ἂν ἀσπᾶσιος γῆ νηχομένοισι φανήῃ,  
 ὦν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ  
 ῥαῖσῃ ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῷ· 235  
 παῦροι δ' ἐξέφυγον πολιῆς ἁλὸς ἡπειρον δὲ  
 νηχόμενοι, πολλὰ δὲ περὶ χροῖ τέτροφεν ἄλμῃ,  
 ἀσπᾶσιος δ' ἐπέβαν γαίης κακότητα φυγόντες·  
 ὥς ἄρα τῇ ἀσπαστὸς ἦεν πόσις εἰσοροώσῃ,  
 δειρῆς δ' οὐ πῶ πάμπαν ἀφίετο πῆχες λευκῷ. 240  
 καὶ νῦν κ' ὀδυρομένοισι φάνη ῥοδοδάκτυλος Ἥως,  
 εἰ μὴ ἄρ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη.

Athena keeps the day from dawning ;

νύκτα μὲν ἐν περάτῃ δολιχὴν σχέςθεν, ἧῳ δ' αὖτε  
 ῥύσατ' ἐπ' Ὠκεανῷ χρυσόθρονον, οὐδ' ἔα ἵππους  
 ζεύγνυσθ' ὠκύποδας φάος ἀνθρώποισι φέροντας, 245  
 Λάμπον καὶ Φαέθονθ', οἳ τ' ἧῳ πῶλοι ἄγουσι.  
 καὶ τότ' ἄρ' ἦν ἄλοχον προσέφη πολύμητις Ὀδυσσεύς·

ᾧ γύναι, οὐ γάρ πω πάντων ἐπὶ πείρατ' ἀέθλων  
 ἤλθομεν, ἀλλ' ἔτ' ὅπισθεν ἀμέτρητος πόνος ἔσται,  
 πολλὰς καὶ χαλεπὰς, τὸν ἐμὲ χρὴ πάντα τελέσσαι. 250  
 ὧς γάρ μοι ψυχὴ μαντεύσατο Τειρεσίαο  
 ἤματι τῷ, ὅτε δὴ κατέβην δόμον Ἄϊδος εἰσω  
 νόστον ἑταίροισιν διζήμενος ἦδ' ἐμὸι αὐτῷ.  
 ἀλλ' ἔρχευ, λέκτρον δ' ἵομεν γύναι, ὄφρα καὶ ἦδη  
 ὕπνῳ ὑπο γλυκερῇ ταρπόμεθα κοιμηθέντε. 255

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια·  
 Εὐνὴ μὲν δὴ σοί γε τότ' ἔσsetαι, ὅππότε θυμῷ  
 σὴ ἐθέλῃς, ἐπεὶ ἄρ' σε θεοὶ ποίησαν ἰκέσθαι  
 οἶκον ἐνκτίμενον καὶ σὴν ἐς πατρίδα γαίαν·  
 ἀλλ' ἐπεὶ ἐφράσθης καὶ τοι θεὸς ἔμβαλε θυμῷ, 260  
 εἴπ' ἄγε μοι τὸν ἄεθλον, ἐπεὶ καὶ ὅπισθεν, οἴω,  
 πείσομαι, αὐτίκα δ' ἐστὶ δαήμεναι οὐ τι χέρειον.

τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 Δαιμονίη, τί τ' ἄρ' αἶ με μάλ' ὀτρύνουσα κελεύεις  
 εἰπέμεν; αὐτὰρ ἐγὼ μνησσομαι οὐδ' ἐπικεύσω. 265  
 οὐ μὲν τοι θυμὸς κεχαρήσεται· οὐδὲ γὰρ αὐτὸς  
 χαίρω, ἐπεὶ μάλα πολλὰ βροτῶν ἐπὶ ἄστ' ἄνωγεν  
 ἐλθεῖν ἐν χεῖρεσσιν ἔχοντ' εὐήρες ἑρετμόν,  
 εἰς δ' κε τοὺς ἀφίκωμαι, οἳ οὐκ ἴσασιν θάλασσαν  
 ἀνέρες, οὐδέ θ' ἄλεσσι μεμιγμένον εἴδαρ' ἔδουσιν· 270  
 οὐδ' ἄρα τοί γ' ἴσασιν νέας φοινικοπαρήγους,

while Odysseus tells Penelope of the fate that awaits him ;

οἷδ' εὐήρ' ἐρετμά, τά τε πτερὰ νηυσὶ πέλονται.  
 σῆμα δέ μοι τόδ' ἔειπεν ἀμφιφράδες, οὐδέ σε κείνῳ·  
 ὅππότε κεν δῆ μοι ξυμβλήμενος ἄλλος ὀδίτης  
 φῆγῃ ἀθηρηλοιγὸν ἔχειν ἀνὰ φαιδίμῳ ὤμῳ, 275  
 καὶ τότε μ' ἐν γαίῃ πῆξαντ' ἐκέλευσεν ἐρετμὸν  
 ἔρξανθ' ἱερὰ καλὰ Ποσειδάωνι ἀνακτι  
 ἀρνειὼν ταῦτόν τε συνὼν τ' ἐπιβήτορα κάπρον  
 οἴκαδ' ἀποστείχειν, ἔρδειν θ' ἱερὰς ἑκατόμβας  
 ἀθανάτοισι θεοῖσι, τοὶ οὐρανὸν εὐρὺν ἔχουσι, 280  
 πᾶσι μάλ' ἐξείης· θάνατος δέ μοι ἐξ ἁλὸς αὐτῷ  
 ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὅς κέ με πέφνη  
 γήραι ὑπο λιπαρῷ ἀρνημένον· ἀμφὶ δὲ λαοὶ  
 ὄλβιοι ἔσσονται· τὰ δέ μοι φάτο πάντα τελεῖσθαι.  
 τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια· 285  
 εἰ μὲν δὴ γῆράς γε θεοὶ τελέουσιν ἄρειον,  
 ἐλπυρὴ τοι ἔπειτα κακῶν ὑπάλυξιν ἔσσεσθαι.  
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·  
 τόφρα δ' ἄρ' Εὐρυνόμη τε ἰδὲ τροφὸς ἔντυον εὐνήν  
 ἐσθήτος μαλακῆς δαΐδων ὑπολαμπομενάων. 290  
 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσαι,  
 γρη῏ς μὲν κείονσα πάλιν οἶκον δὲ βεβήκει,  
 τοῖσιν δ' Εὐρυνόμη θαλαμηπόλος ἡγεμόνευεν  
 ἐρχομένοισι λέχος δὲ δάας μετὰ χερσὶν ἔχουσα·  
 ἐς θάλαμον δ' ἀγαγοῦσα πάλιν κίεν. οἱ μὲν ἔπειτα 295  
 ἀσπάσιοι λέκτροιο παλαιοῦ θεσμὸν ἴκοντο.  
 αὐτὰρ Τηλέμαχος καὶ βουκόλος ἠδὲ συβώτης  
 παῦσαν ἄρ' ὀρχηθμοῖο πόδας, παῦσαν δὲ γυναῖκας,  
 αὐτοὶ δ' εὐνάζοντο κατὰ μέγαρα σκιόεντα.  
 τὰ δ' ἐπεὶ οὖν φιλότιτος ἐταρπῆτην ἐρατεινῆς, 300

and recounts the history of his wanderings.

τερπέσθην μύθοισι, πρὸς ἀλλήλους ἐέποντε,  
 ἦ μὲν δσ' ἐν μεγάροισιν ἀνέσχετο δῖα γυναικῶν  
 ἀνδρῶν μνηστήρων ἐσορῶσ' αἰδηλον ὄμιλον,  
 οἳ ἔθεν εἵνεκα πολλά, βόας καὶ ἵφια μῆλα,  
 ἔσφαζον, πολλὸς δὲ πίθων ἠφύσσετο οἶνος· 305  
 αὐτὰρ ὁ διωγενὴς Ὀδυσσεὺς ὅσα κήδε' ἔθηκεν  
 ἀνθρώποις ὅσα τ' αὐτὸς οὐζύσας ἐμόγησε,  
 πάντ' ἔλεγ'· ἦ δ' ἄρ' ἐτέρπετ' ἀκούουσ', οὐδέ οἱ ὕπνος  
 πίπτειν ἐπὶ βλεφάροισι πάρος καταλέξαι ἅπαντα.  
 ἦρξατο δ' ὥς πρῶτον Κίκονας δάμασ', αὐτὰρ ἔπειτα 310  
 ἦλθ' ἐς Λωτοφάγων ἀνδρῶν πείραν ἄρουραν·  
 ἦδ' ὅσα Κύκλωψ ἔρξε, καὶ ὥς ἀπετίσατο ποιήν  
 ἰφθίμων ἐτάρων, οὓς ἤσθιεν οὐδ' ἐλάειν·  
 ἦδ' ὥς Αἴωλον ἵκεθ', ὃ μιν πρόφρων ὑπέδεκτο  
 καὶ πέμπ', οὐδέ πω αἴσα φίλῃν ἐς πατρίδ' ἰκέσθαι 315  
 ἦην, ἀλλὰ μιν αὖτις ἀναρπάξασα θύελλα  
 πόντον ἐπ' ἰχθυόεντα φέρειν βαρέα στενάχοντα·  
 ἦδ' ὥς Τηλέπυλον Λαιωτρυγονίην ἀφίκοντο,  
 οἳ νῆάς τ' ὄλεσαν καὶ ἐκνήμιδας ἐταίρους  
 [πάντας· Ὀδυσσεὺς δ' οἶος ὑπέκφυγε νηὶ μελαίνῃ·] 320  
 καὶ Κίρκης κατέλεξε δόλον πολυμηχανίην τε,  
 ἦδ' ὥς εἰς Αἶδεω δόμον ἦλυθεν εὐρώεντα  
 ψυχῇ χρησόμενος Θηβαίου Τειρεσίαιο.  
 νηὶ πολυκλήιδι, καὶ εἴσιδε πάντας ἐταίρους  
 μητέρα θ', ἥ μιν ἔτικτε καὶ ἔτρεφε τυτθὸν ἑόντα· 325  
 ἦδ' ὥς Σειρήνων ἀδινάων φθόγγον ἄκουσεν,  
 ὥς θ' ἵκετο Πλαγκτὰς πέτρας δεινὴν τε Χάρυβδι  
 Σκύλλην θ', ἣν οὐ πώ ποτ' ἀκήριοι ἄνδρες ἄλυξαν·  
 ἦδ' ὥς Ἑλίοιο βόας κατέπεφνον ἐταῖροι·

Then the dawn appears,

ἦδ' ὡς νῆα βοὴν ἔβαλε ψολόεντι κεραυνῷ 380  
 Ζεὺς ὑψιβρεμέτης, ἀπὸ δ' ἔφθιθεν ἐσθλοὶ ἑταῖροι  
 πάντες ὁμῶς, αὐτὸς δὲ κακὰς ὑπὸ κῆρας ἄλυσεν·  
 ὥς θ' ἵκετ' Ὀγυγίην νῆσον νύμφην τε Καλυψώ,  
 ἣ δὴ μιν κατέρυκε λιλαιομένη πόσιν εἶναι  
 ἐν σπέσσι γλαφυροῦσι, καὶ ἔτρεφεν ἥδ' ἔφασκε 385  
 θήσειν ἀθάνατον καὶ ἀγήρων ἥματα πάντα·  
 ἀλλὰ τῷ οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν·  
 ἦδ' ὡς ἐς Φαίηκας ἀφίκετο πολλὰ μογήσας,  
 οἳ δὴ μιν περὶ κῆρι θεὸν ὥς τιμήσαντο  
 καὶ πέμψαν σὺν νηὶ φίλῃν ἐς πατρίδα γαῖαν 390  
 χαλκόν τε χρυσόν τε ἄλλας ἐσθῆτά τε δόντες.  
 τοῦτ' ἄρα δευτάτον εἶπεν ἔπος, ὅτε οἳ γλυκὺς ὕπνος  
 λυσιμελὲς ἐπόρουσε λύων μελεδήματα θυμοῦ.  
 ἦ δ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη·  
 ὅππότε δὴ ῥ' Ὀδυσῆα ἐέλεπετο ὄν κατὰ θυμὸν 395  
 εὐνῆς ἥς ἀλόχου ταρπήμεναι ἥδ' ἐκ αὖπνου,  
 αὐτίκ' ἀπ' Ὀκεανοῦ χρυσόθρονον ἡριγένειαν  
 ὦρσεν, ἔν' ἀνθρώποισι φῶς φέροι· ὦρτο δ' Ὀδυσσεὺς  
 εὐνῆς ἐκ μαλακῆς, ἀλόχῃ δ' ἐπὶ μῦθον ἔτελλεν·  
 — ὦ γύναι, ἦδη μὲν πολέων κεκορήμεθ' ἀέθλων 399  
 ἀμφοτέρω, σὺ μὲν ἐνθάδ' ἐμὸν πολυκηδέα νόστον  
 κλαίουσ'· αὐτὰρ ἐμὲ Ζεὺς ἄλγεσι καὶ θεοὶ ἄλλοι  
 ἰέμενον πεδάασκον ἐμῆς ἀπὸ πατρίδος αἵης·  
 νῦν δ' ἐπεὶ ἀμφοτέρω πολυήρατον ἰκόμεθ' εὐνὴν,  
 κτήματα μὲν, τὰ μοι ἔστι, κομίζεμεν ἐν μεγάροισι, 405  
 μῆλα δ', ἃ μοι μνηστῆρες ὑπερφίαλοι κατέκειραν,  
 πολλὰ μὲν αὐτὸς ἐγὼ ληίσσομαι, ἄλλα δ' Ἀχαιοὶ  
 δώσουσ', εἰς ὃ κε πάντας ἐνιπλήσωσιν ἐπαύλους.

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and Odysseus sets out to see his father.

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ἀλλ' ἦ τοι μὲν ἐγὼ πολυδένδρεον ἄγρὸν ἔπειμι  
 ὀψόμενος πατέρ' ἐσθλόν, ὃ μοι πυκινῶς ἀκάχηται·      300  
 σοὶ δὲ γύναι τάδ' ἐπιτέλλω πινυτῇ περ εἴουσῃ·  
 αὐτίκα γὰρ φάτις εἴσιν ἅμ' ἡελίῳ ἀνιόντι  
 ἀνδρῶν μνηστήρων, οὓς ἔκτανον ἐν μεγάροισιν·  
 εἰς ὑπερῷ' ἀναβάσα σὺν ἀμφιπόλοισι γυναιξὶν  
 ἦσθαι, μηδὲ τινα προτιώσσεο μηδ' ἐρέεινε.      305  
 ἦ ῥα καὶ ἀμφ' ὤμοισιν ἐδύσσετο τεύχεα καλά,  
 ὦρσε δὲ Τηλέμαχον καὶ βουκόλον ἠδὲ συβώτην,  
 πάντας δ' ἐντέ' ἄνωγεν ἀρήια χερσὶν ἐλέσθαι.  
 οἳ δέ οἱ οὐκ ἀπίθησαν, ἐθωρήσσοντο δὲ χαλκῷ,  
 ὤϊξαν δὲ θύρας, ἐκ δ' ἦιον· ἦρχε δ' Ὀδυσσεύς.      310  
 ἦδη μὲν φάος ἦεν ἐπὶ χθόνα, τοὺς δ' ἄρ' Ἀθήνη  
 νυκτὶ κατακρύψασα θοῶς ἐξῆγε πόληος.

## ΟΔΥΣΣΕΙΑΣ Ω.

## Σπονδαί.

ARGUMENT.—Meanwhile Hermes conducts the souls of the slain suitors to the shades; and there they find the souls of those who had fallen before Troy, and Achilles and Agamemnon talking together, and they tell Agamemnon of their fate. But Odysseus finds his father Laertes in a sorry plight, digging in his garden, and he learns from him his condition and discovers himself. Meanwhile the news of the suitors' death spreads through the town, and the townsfolk assemble in debate. And those who took the part of the suitors arm themselves, and go forth to take vengeance on Odysseus; and Odysseus and his friends go to meet them. Then Laertes slays Euphitos, and Odysseus makes a great slaughter of his enemies, until Athena stays his hand and makes peace between them.

Ἑρμῆς δὲ ψυχὰς Κυλλήνιος ἐξεκαλείτο  
 ἀνδρῶν μνηστήρων· ἔχε δὲ ῥάβδον μετὰ χερσὶ  
 καλὴν χρυσεῖην, τῇ τ' ἀνδρῶν ὄμματα θέλγει,  
 ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει·  
 τῇ ῥ' ἄγε κινήσας, ταῖ δὲ τρίβουσai ἔποντο. 5  
 ὥς δ' ὅτε νυκτερίδες μυχῶ ἀντροῦ θεσπεσίῳ  
 τρίβουσai πότηνται, ἐπεὶ κέ τις ἀποπέσσειν  
 ὄρμαθ' ἐκ πέτρης, ἀνά τ' ἀλλήλῃσιν ἔχονται,  
 ὥς αἱ τετριγυῖαι αἶμ' ἦσαν· ἦρχε δ' ἄρα σφιν.  
 Ἑρμείας ἀκάκητα κατ' εὐρώεντα κέλευθα. 10  
 παρ δ' ἴσαν Ὀκεανοῦ τε ῥοὰς καὶ Λευκάδα πέτρην,



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The suitors find Agamemnon talking with Achilles in Hades.

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ἥδ' ἐπὰρ ἠελίοιο πύλας καὶ δῆμον ὀνείρων  
 ἦισαν· αἶψα δ' ἴκοντο κατ' ἀσφοδελὸν λειμῶνα,  
 ἐνθά τε ναίουσι ψυχαί, εἰδῶλα καμόντων.  
 ἐδρον δὲ ψυχὴν Πηληϊάδεω Ἀχιλῆος 15  
 καὶ Πατροκλῆος καὶ ἀμύμονος Ἀντιλόχοιο·  
 Αἴαντός θ', ὃς ἄριστος ἦν εἰδὸς τε δέμας τε  
 τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.  
 ὥς οἱ μὲν περὶ κείνον ὀμίλειον· ἀγχίμολον δὲ  
 ἦλυθ' ἐπὶ ψυχῇ Ἀγαμέμνονος Ἀτρεΐδαο 20  
 ἀχθυμένη· περὶ δ' ἄλλαι ἀγηγέραθ', ὅσσαι ἄμ' αὐτῷ  
 οἴκῳ ἐν Αἰγίσθοιο θάνον καὶ πότμον ἐπέσπον.  
 τὸν προτέρη ψυχῇ προσεφώνεε Πηλεΐωνος·  
 Ἀτρεΐδη, περὶ μὲν σε φάμεν Διὶ τερπικεραύνῳ  
 ἀνδρῶν ἡρώων φίλον ἔμμεναι ἤματα πάντα, 25  
 οὐνεκα πολλοῦσιν τε καὶ ἰφθίμοισιν ἄνασσε.  
 δῆμψ' ἐνὶ Τρώων, ὅθι πάσχομεν ἄλγ' Ἀχαιοί,  
 ἦ τ' ἄρα καὶ σοὶ πρῶι παραστήσεσθαι ἔμελλε  
 μοῖρ' ὀλοή, τὴν οὐ τις ἀλευέται, ὃς κε γένηται.  
 ὥς ὄφελος τιμῆς ἀπονήμενος, ἧς περ ἄνασσε, 30  
 δῆμψ' ἐνὶ Τρώων θάνατον καὶ πότμον ἐπισπείν·  
 τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοί,  
 ἥδ' ἐκε καὶ σῶ παιδί μέγα κλέος ἦρα' ὀπίσσω·  
 νῦν δ' ἄρα σ' οἰκτίστῳ θανάτῳ εἴμαρτο ἀλῶναι.  
 τὸν δ' αὖτε ψυχῇ προσεφώνεεν Ἀτρεΐδαο· 35  
 Ὀλβιε Πηλέος υἱέ, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,  
 ὃς θύνες ἐν Τροίῃ ἐκὰς Ἀργεος· ἀμφὶ δέ σ' ἄλλοι  
 κτείνοντο Τρώων καὶ Ἀχαιῶν υἱες ἄριστοι,  
 μαρναμένοι περὶ σείῳ· σὺ δ' ἐν στροφάλιγγι κονίης  
 κεῖτο μέγας μεγαλωστί λελασμένος ἱπποσυνάων. 40

ἡμεῖς δὲ πρόπαν ἡμαρ ἐμαρνάμεθ'· οὐδὲ κε πάμπαν  
 πανσάμεθα πτολίεμον, εἰ μὴ Ζεὺς λαίλαπι παῦσεν.  
 αὐτὰρ ἐπεὶ σ' ἐπὶ νῆας ἐνείκαμεν ἐκ πολέμοιο,  
 κάτθεμεν ἐν λεχέεσσι καθήραντες χροῖα καλὸν  
 ὕδατί τε λιαρῶ καὶ ἀλείφατι· πολλὰ δέ σ' ἄμφι 45  
 δάκρυα θερμὰ χέον Δαναοὶ κείροντό τε χαίτας.  
 μήτηρ δ' ἐξ ἁλὸς ἦλθε σὺν ἀθανάτης ἀλίῃσιν  
 ἀγγελίης αἰούσα· βοῇ δ' ἐπὶ πόντον ὀρώρει  
 θεσπεσίη, ὑπὸ δὲ τρόμος ἔλλαβε πάντας Ἀχαιοὺς·  
 καὶ νῦ κ' ἀναΐξαντες ἔβαν κοίλας ἐπὶ νῆας, 50  
 εἰ μὴ ἀνὴρ κατέρυκε παλαιὰ τε πολλὰ τε εἰδώς,  
 Νέστωρ, ὃς καὶ πρόσθεν ἀρίστη φαίνετο βουλή·  
 ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·  
 ἴσχεσθ' Ἀργεῖοι, μὴ φεύγετε κούροι Ἀχαιῶν·  
 μήτηρ ἐξ ἁλὸς ἦδε σὺν ἀθανάτης ἀλίῃσιν 55  
 ἔρχεται οὐ παιδὸς τεθνηότος ἀντιώωσα.  
 ὥς ἔφαθ', οἳ δ' ἔσχοντο φόβου μεγάθυμοι Ἀχαιοί·  
 ἄμφι δέ σ' ἔστησαν κούραι ἁλίοιο γέροντος  
 οἶκτ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἴματα ἔσσαν.  
 μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπῃ καλῇ 60  
 θρήνεον· ἐνθά κεν οὐ τιν' ἀδάκρυτόν γε νόησας  
 Ἀργείων· τοῖον γὰρ ὑπώρορε μοῦσα λίγεια.  
 ἐπὶ δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμαρ  
 κλαίομεν ἀθάνατοί τε θεοὶ θνητοί τ' ἄνθρωποι·  
 ὀκτωκαίδεκάτῃ δ' ἔδομεν πυρὶ, πολλὰ δέ σ' ἄμφι 65  
 μῆλα κατεκτάνομεν μάλα πλόνια καὶ ἔλικας βούς.  
 καίεο δ' ἐν τ' ἐσθήτῃ θεῶν καὶ ἀλείφατι πολλῶ  
 καὶ μέλιτι γλυκερῶ· πολλοὶ δ' ἦρωες Ἀχαιοὶ  
 τεύχεσιν ἐρρώσαντο πυρὴν πέρι καιομένοιο

and laments his own unhonoured end.

πεῖοί θ' ἱππῆές τε· πολὺς δ' ὀρνευγῶδες ὀρώρει. 70  
 αὐτὰρ ἐπεὶ δὴ σε φλόξ ἤνυσεν Ἥφαιστοιο,  
 ἤωθεν δὴ τοι λέγομεν λεύκ' ὅστέ' Ἀχιλλεὺ  
 οἶνῳ ἐν ἀκρήτῳ καὶ ἀλείφατι· δῶκε δὲ μήτηρ  
 χρύσειον ἀμφιφορῆα· Διωνύσοιο δὲ δῶρον 75  
 φάσκ' ἔμεναι, ἔργον δὲ περικλυτοῦ Ἥφαιστοιο.  
 ἐν τῷ τοι κείται λεύκ' ὅστέα φαίδιμ' Ἀχιλλεῦ,  
 μίγδα δὲ Πατρόκλοιο Μενoitιάδαο θανόντος,  
 χωρὶς δ' Ἀντιλόχοιο, τὸν ἔξοχα τίες ἀπάντων 80  
 τῶν ἄλλων ἐτάρων μετὰ Πάτροκλόν γε θανόντα.  
 ἀμφ' αὐτοῖσι δ' ἔπειτα μέγαν καὶ ἀμύμονα τύμβον  
 χεύομεν Ἀργείων ἱερὸς στρατὺς αἰχμητῶν  
 ἀκτῇ ἐπὶ προῦχούσῃ, ἐπὶ πλατεῖ Ἑλλησπόντῃ,  
 ὥς κεν τηλεφανὴς ἐκ ποντόφιν ἀνδράσιν εἴη 85  
 τοῖς, οἳ νῦν γεγάασι καὶ οἳ μετόπισθεν ἔσονται.  
 μήτηρ δ' αἰτήσασα θεοὺς περικαλλέ' ἄεθλα  
 θῆκε μέσφ' ἐν ἀγῶνι ἀριστήεσσιν Ἀχαιῶν.  
 ἦδη μὲν πολέων τάφῳ ἀνδρῶν ἀντεβόλησας  
 ἡρώων, ὅτε κέν ποτ' ἀποφθιμένον βασιλῆος 90  
 ζώνονταί τε νέοι καὶ ἐπεντύνονται ἄεθλα·  
 ἀλλὰ κε κείνα μάλιστα ἰδὼν θήῃσας θυμῷ,  
 οἷ' ἐπὶ σοὶ κατέθηκε θεὰ περικαλλέ' ἄεθλα,  
 ἀργυρόπεζα Θέτις· μάλα γὰρ φίλος ἦσθα θεοῖσιν.  
 ὥς σὺ μὲν οὐδὲ θανῶν ὄνομ' ὤλεσας, ἀλλὰ τοι αἰεὶ  
 πάντας ἐπ' ἀνθρώπους κλέος ἔσσεται ἐσθλὸν Ἀχιλλεῦ· 95  
 αὐτὰρ ἐμοὶ τί τόδ' ἦδος, ἐπεὶ πόλεμον τολύπεινσα;  
 ἐν νόστῳ γάρ μοι Ζεὺς μῆσατο λυγρὸν δλεθρον  
 Αἰγίσθου ὑπὸ χερσὶ καὶ οὐλομένης ἀλόχοιο.  
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,

and excuses her unbelief.

οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ὧδ' ἀγάπησα.  
 αἰεὶ γάρ μοι θυμὸς ἐνὶ στήθεσσι φίλοισιν 216  
 ἔρῃγει μὴ τίς με βροτῶν ἀπάφοιτ' ἐπέεσσιν  
 ἑλθῶν· πολλοὶ γὰρ κακὰ κέρδεα βουλευουσιν.  
 οὐδέ κεν Ἀργεῖη Ἑλένη Διὸς ἐκγεγαυῖα  
 ἀνδρὶ παρ' ἀλλοδαπῷ ἐμίγη φιλότῃτι καὶ εὐνῇ,  
 εἰ ᾗδῃ, ὃ μιν αὖτις ἀρήϊοι νῆες Ἀχαιῶν 220  
 ἀξέμεναι οἶκον δὲ φίλῃν ἐς πατρίδ' ἔμελλον.  
 τὴν δ' ἦ τοι ῥέξαι θεὸς ὥρορεν ἔργον αἰεκές·  
 τὴν δ' αἶτην οὐ πρόσθεν ἑῷ ἐγκάτθετο θυμῷ  
 λυγρὴν, ἐξ ἧς πρῶτα καὶ ἡμέας ἵκετο πένθος.  
 νῦν δ', ἐπεὶ ἦδη σήματ' ἀριφραδέα κατέλεξας 225  
 εὐνῆς ἡμετέρης, ἣν οὐ βροτὸς ἄλλος ὁπώπει,  
 ἀλλ' οἶοι σύ τ' ἐγώ τε καὶ ἀμφίπολος μία μούνη,  
 Ἀκτορίς, ἣν μοι δῶκε πατὴρ ἔτι δεῦρο κιοῦσῃ,  
 ἣ νῶιν εἴρυτο θύρας πυκινοῦ θαλάμοιο,  
 πείθεις δὴ μεν θυμὸν ἀπηνέα περ μάλ' ἐόντα. 230  
 ὥς φάτο, τῷ δ' ἔτι μᾶλλον ὑφ' ἡμερον ὥρσε γόοιο·  
 κλαῖε δ' ἔχων ἄλοχον θυμαρέα κεδνὰ ἰδυῖαν.  
 ὥς δ' ὅτ' ἂν ἀσπασίος γῇ νηχομένοισι φανήῃ,  
 ὦν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ  
 ῥαίσῃ ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῷ· 235  
 παῦροι δ' ἐξέφυγον πολίης ἀλὸς ἡπείρον δὲ  
 νηχόμενοι, πολλὰ δὲ περὶ χροῖ τέτροφεν ἄλμῃ,  
 ἀσπασίοι δ' ἐπέβαν γαίης κακότητα φυγόντες·  
 ὥς ἄρα τῇ ἀσπαστὸς ἦν πόσις εἰσοροώσῃ,  
 δειφῆς δ' οὐ πῶ πάμπαν ἀφίετο πῆχχε λευκῷ. 240  
 καὶ νῦν κ' ὀδυρομένοισι φάνη ῥοδοδάκτυλος Ἥως,  
 εἰ μὴ ἄρ' ἀλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη.

and hears from him the story of the courtship

ἀλλὰ δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε·  
 στησαμένη μέγαν ἰστὸν ἐνὶ μεγάροισιν ὕφαινε,  
 λεπτὸν καὶ περίμετρον· ἄφαρ δ' ἡμῖν μετέειπε· 130  
 κοῦροι ἐμοὶ μνηστήρες, ἐπεὶ θάνε διὸς Ὀδυσσεύς,  
 μέμνεντ' ἐπειγόμενοι τὸν ἐμὸν γάμον, εἰς δ' κε φᾶρος  
 ἐκτελέσω, μή μοι μεταμώνια νήματ' ὀληται,  
 Λαέρτη ἥρωι ταφήμιον, εἰς ὅτε κέν μιν  
 μοῦρ' ὀλοή καθέλῃσι τανηλεγέος θανάτοιο, 135  
 μή τίς μοι κατὰ δῆμον Ἀχαιιάδων νεμεσῇσσι,  
 αἷ κεν ἄτερ σπείρου κῆται πολλὰ κτεατίσσας.  
 ὣς ἔφαθ', ἡμῖν δ' αὖτ' ἐπεκείθετο θυμὸς ἀγήνωρ.  
 ἔνθα καὶ ἡματίη μὲν ὑφαίνεσκεν μέγαν ἰστόν,  
 νύκτας δ' ἀλλύεσκεν, ἐπὴν δαΐδας παραθεῖτο. 140  
 ὣς τρίετες μὲν ἔλθθε δόλῳ καὶ ἐπειθεν Ἀχαιοὺς·  
 ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὄραι,  
 [μηνῶν φθινόντων, περὶ δ' ἡματα πολλὰ τελέσθη,]  
 καὶ τότε δὴ τις εἶπε γυναικῶν, ἥ σάφα ἦδη,  
 καὶ τήν γ' ἀλλύουσταν ἐφεύρομεν ἀγλαὸν ἰστόν. 145  
 ὣς τὸ μὲν ἐξετέλεσσε καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης.  
 εἶθ' ἥ φᾶρος ἔδειξεν ὑφήνασα μέγαν ἰστόν  
 πλύνασ' ἡελίῳ ἐναλίγκιον ἢ σελήνῃ,  
 καὶ τότε δὴ ῥ' Ὀδυσῆα κακὸς ποθεν ἤγαγε δαίμων  
 ἀγροῦ ἐπ' ἐσχατιήν, ὅθι δώματα ναῖε συβώτης. 150  
 ἔνθ' ἦλθεν φίλος υἱὸς Ὀδυσσῆος θείοιο  
 ἐκ Πύλου ἡμαθόεντος ἰὼν σὺν νηὶ μελαίνῃ·  
 τῷ δὲ μνηστήρων θάνατον κακὸν ἀρτύναντε  
 ἵκοντο προτὶ ἄστυ περικλυτόν, ἥ τοι Ὀδυσσεὺς  
 ὕστερος, αὐτὰρ Τηλέμαχος πρόσθ' ἡγεμόνευε. 155  
 τὸν δὲ συβώτης ἤγε κακὰ χροῶ εἶματ' ἔχοντα

πτωχῷ λευγαλέῳ ἐναλίγκιον ἥδ' ἐγέροντι  
 σκηπτόμενον· τὰ δὲ λυγρὰ περὶ χροῖ εἴματα ἔστο·  
 οὐδέ τις ἡμείων δύνατο γνῶναι τὸν ἔοντα  
 ἐξαπίνης προφανέντ', οὐδ' οἱ προγενέστεροι ἦσαν, 160  
 ἀλλ' ἔπεσιν τε κακοῖσιν ἐνίσσομεν ἥδ' βολῆσιν.  
 αὐτὰρ ὁ τέως μὲν ἐτόλμα ἐνὶ μεγάροισιν ἑοῦσι  
 βαλλόμενος καὶ ἐνισσόμενος τετληότι θυμῷ·  
 ἀλλ' ὅτε δὴ μιν ἔγειρε Διὸς νόος αἰγίοχοιο,  
 σὺν μὲν Τηλεμάχῳ περικαλλέα τεύχε' αἰέρας 165  
 εἰς θάλαμον κατέθηκε καὶ ἐκλήισεν ὄχῃας,  
 αὐτὰρ ὁ ἦν ἄλοχον πολυκερδείησιν ἄνωγε  
 τόξον μνηστήρεσσι θέμεν πολίων τε σιδήρον,  
 ἡμῖν αἰνομόροισιν ἀέθλια καὶ φόνου ἀρχήν.  
 οὐδέ τις ἡμείων δύνατο κρατεροῖο βιοῖο 170  
 νευρὴν ἐντανύσαι, πολλὸν δ' ἐπιδευέες ἦμεν.  
 ἀλλ' ὅτε χεῖρας ἴκανεν Ὀδυσσῆος μέγα τόξον,  
 ἐνθ' ἡμεῖς μὲν πάντες ὁμοκλέομεν ἐπέεσσι  
 τόξον μὴ δόμεναι, μῆδ' εἰ μάλα πόλλ' ἀγορεύοι  
 Τηλέμαχος δέ μιν οἷος ἐποτρύνων ἐκέλευσεν. 175  
 αὐτὰρ ὁ δέξατο χειρὶ πολύτλας δῖος Ὀδυσσεύς,  
 ῥηιδίως δὲ τάνυσσε βίον, διὰ δ' ἦκε σιδήρου,  
 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰών, ταχέας δ' ἐκχεύατ' οἰστοὺς  
 δεινὸν παπταίνων, βάλε δ' Ἀντίνοον βασιλῆα.  
 αὐτὰρ ἔπειτ' ἄλλοις ἐφίει βέλεα στονόνετα 180  
 ἅντα τιτυσκόμενος· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.  
 γνωτὸν δ' ἦν, ὃ ῥά τίς σφι θεῶν ἐπιτάρβροθος ἦεν·  
 αὐτίκα γὰρ κατὰ δώματ' ἐπισπόμενοι μένει σφῶ  
 κτεῖνον ἐπιστροφάδην, τῶν δὲ στόνος ὄρνυτ' αἰκίης  
 κρᾶτων τυπτομένων, δάπεδον δ' ἅπαν αἵματι θύεν. 185

and recounts the history of his wanderings.

τερπέσθην μύθοισι, πρὸς ἀλλήλους ἐνέποντε,  
 ἦ μὲν ὅσ' ἐν μεγάροισιν ἀνέσχετο διὰ γυναικῶν  
 ἀνδρῶν μνηστῆρων ἐσθρῶσ' αἰδήλον ὄμιλον,  
 οἳ ἔθεν εἵνεκα πολλά, βόας καὶ ἵφια μῆλα,  
 ἔσφαζον, πολλὰς δὲ πίθων ἠφύσσετο οἶνος· 305  
 αὐτὰρ ὁ διογενὴς Ὀδυσσεὺς ὅσα κῆδ' ἔθηκεν  
 ἀνθρώποις ὅσα τ' αὐτὸς οἰζύσας ἐμόγησε,  
 πάντ' ἔλεγ'· ἦ δ' ἄρ' ἐτέρπετ' ἀκούουσ', οὐδέ οἱ ὕπνος  
 πίπτειν ἐπὶ βλεφάροισι πάρος καταλέξει ἅπαντα.  
 ἦρξατο δ' ὡς πρῶτον Κίκονας δάμασ', αὐτὰρ ἔπειτα 310  
 ἦλθ' ἐς Λωτοφάγων ἀνδρῶν πείραν ἄρουραν·  
 ἦδ' ὅσα Κύκλωψ ἔρξε, καὶ ὡς ἀπέτίσατο ποινήν  
 ἰφθίμων ἐτάρων, οἷς ἤσθιεν οὐδ' ἐλέαιρεν·  
 ἦδ' ὡς Αἰόλον ἵκεθ', ὃ μιν πρόφρων ὑπέδεκτο 315  
 καὶ πέμπ', οὐδέ πω αἶσα φίλῃν ἐς πατρίδ' ἰκέσθαι  
 ἤην, ἀλλὰ μιν αἶτις ἀναρπάξασα θύελλα  
 πόντον ἐπ' ἰχθυόεντα φέρειν βαρέα στενάχοντα·  
 ἦδ' ὡς Τηλέπυλον Λαιστρυγονίην ἀφίκοντο,  
 οἳ νῆάς τ' ὄλεσαν καὶ ἐκνήμιδας ἐταίρους  
 [πάντας· Ὀδυσσεὺς δ' οἶος ὑπέκφυγε νηὶ μελαίνῃ·] 320  
 καὶ Κίρκης κατέλεξε δόλον πολυμηχανίην τε,  
 ἦδ' ὡς εἰς Αἶδεω δόμον ἦλυθεν εὐρώεντα  
 ψυχῇ χρησόμενος Θηβαίου Τειρεσίου.  
 νηὶ πολυκλήιδι, καὶ εἶσιδε πάντας ἐταίρους  
 μητέρα θ', ἣ μιν ἔτικτε καὶ ἔτρεφε τυτθὸν ἑόντα· 325  
 ἦδ' ὡς Σειρήνων ἀδινάων φθόγγον ἄκουσεν,  
 ὡς θ' ἵκετο Πηλαγιδᾶς πέτρας δεινὴν τε Χάρυβδιν  
 Σκύλλην θ', ἣν οὐ πώ ποτ' ἀκήριοι ἄνδρες ἄλυξαν·  
 ἦδ' ὡς Ἥελίοιο βόας κατέπεφνον ἐταῖροι·

and finds him digging alone in the garden.

- δεῖπνον δ' αἶψα συνὼν ἱερεύσατε ὅς τις ἀρίστος· 215  
 αὐτὰρ ἐγὼ πατὴρ πειρήσομαι ἡμετέροιο,  
 ἥ κέ μ' ἐπιγνώῃ καὶ φράσσεται ὀφθαλμοῖσιν,  
 ἥ κεν ἀγνοῇσι, πολλὸν χρόνον ἀμφὶς ἔοντα.  
 ὧς εἰπὼν δμῶεσσιν ἀρήια τεύχε' ἔδωκεν.  
 οἱ μὲν ἔπειτα δόμον δὲ θοῶς κίον, αὐτὰρ Ὀδυσσεὺς 220  
 ἄσπον ἱεν πολυκάρπου ἀλφῆς πειρητίζων.  
 οὐδ' ἔδρεν Δολλίον μέγαν ὄρχατον ἐσκαταβαίνων,  
 οὐδέ τινα δμῶων οὐδ' υἱῶν· ἀλλ' ἄρα τοί γε  
 αἵμασι δὲ λέξοντες ἀλφῆς ἔμμεναι ἔρκος  
 ἔχοντ', αὐτὰρ ὁ τοῖσι γέρον ὁδὸν ἡγεμόνευε. 225  
 τὸν δ' ὅλον πατέρ' ἔδρεν εὐκτιμένη ἐν ἀλφῇ  
 λιώτρυνοντα φυτὸν· ῥυπύωντα δὲ ἔστο χιτῶνα  
 ῥαπτὸν ἀεικέλιον, περὶ δὲ κνήμησι βοείας  
 κνημίδας ῥαπτὰς δέδετο γραπτῆς ἀλεείνων  
 χειρὶ δ' ἐπὶ χερσὶ βύτων ἔνεκ'· αὐτὰρ ὑπερθεν 230  
 αἰγείην κυνέην κεφαλῇ ἔχε πένθος ἀέζων.  
 τὸν δ' ὧς οὖν ἐνόησε πολύτλας διὸς Ὀδυσσεὺς  
 γῆραι τειρόμενον, μέγα δὲ φρεσὶ πένθος ἔχοντα,  
 στὰς ἄρ' ὑπὸ βλωθρῇν ὄγχην κατὰ δάκρυον εἷβε.  
 μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν 235  
 κύσσαι καὶ περιφῦναι ἐν πατέρ', ἠδὲ ἕκαστα  
 εἰπεῖν, ὥς ἔλθοι καὶ ἱκοιτ' ἐς πατρίδα γαίαν,  
 ἥ πρῶτ' ἐξερέοιτο ἕκαστά τε πειρήσαιτο.  
 ὧδε δὲ οἱ φρονέοντι δόασσατο κέρδιον εἶναι  
 πρῶτον κερτομίους ἐπέεσσιν πειρηθῆναι. 240  
 τὰ φρονέων ἰθὺς κίεν αὐτοῦ διὸς Ὀδυσσεὺς.  
 ἥ τοι ὁ μὲν κατέχων κεφαλῇ φυτὸν ἀμφελάχαινε·  
 τὸν δὲ παριστάμενος προσεφώνεε φαίδιμος υἱός·



*Odysseus speaks deceitfully to his father,*

ὦ γέρον, οὐκ ἀδαημονίη σ' ἔχει ἀμφιπολεύειν  
 ὄρχατον, ἀλλ' εὖ τοι κομιδὴ ἔχει, οὐδέ τι πάμπαν 245  
 οὐ φυτὸν οὐ συκὴν οὐκ ἄμπελος οὐ μὲν ἐλαίη  
 οὐκ ὄγχνη οὐ πρασιή τοι ἄνευ κομιδῆς κατὰ κῆπον  
 ἄλλο δέ τοι ἐρέω, σὺ δὲ μὴ χόλον ἐνθεο θυμῷ·  
 αὐτόν σ' οὐκ ἀγαθὴ κομιδὴ ἔχει, ἀλλ' ἅμα γῆρας  
 λυγρὸν ἔχεις αὐχμείς τε κακῶς καὶ ἀεικέα ἔσσαι. 250  
 οὐ μὲν ἀεργίης γε ἀναξ' ἐνεκ' οὐ σε κομίζει,  
 οὐδέ τί τοι δοῦλειον ἐπιπρέπει εἰσοράσθαι  
 εἶδος καὶ μέγεθος· βασιλῆι γὰρ ἀνδρὶ ἔοικας.  
 τοιούτῃ δὲ ἔοικας, ἐπεὶ λούσαιτο φάγοι τε,  
 εὐδέμεναι μαλακῶς· ἡ γὰρ δίκη ἐστὶ γερόντων. 255  
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,  
 τεῦ δμῶς εἰς ἀνδρῶν; τεῦ δ' ὄρχατον ἀμφιπολεύεις;  
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐὺ εἰδῶ,  
 εἰ ἐτεόν γ' Ἰθάκην τῆνδ' ἰκέμεθ', ὥς μοι ἔειπεν  
 οὗτος ἀνὴρ νῦν δὴ ξυμβλήμενος ἐνθάδ' ἰόντι 260  
 οὐ τι μάλ' ἀρτίφρων, ἐπεὶ οὐ τόλμησεν ἕκαστα  
 εἰπεῖν ἢ δ' ἐπακούσαι ἐμὸν ἔπος, ὥς ἐρέεινον  
 ἀμφὶ ξείνῳ ἐμῷ, ἢ πον ζῶει τε καὶ ἔστιν,  
 ἢ ἤδη τέθνηκε καὶ εἰν Ἀΐδαο δόμοισιν.  
 ἐκ γάρ τοι ἐρέω, σὺ δὲ σύνθεο καὶ μεν ἄκουσον· 265  
 ἀνδρά ποτ' ἐξείνισσα φίλῃ ἐνὶ πατρίδι γαίῃ  
 ἡμέτερον δ' ἐλθόντα, καὶ οὐ πῶ τις βροτὸς ἄλλος  
 ξείνων τηλεδαπῶν φιλίων ἐμὸν ἔκετο δῶμα·  
 εὐχετο δ' ἐξ Ἰθάκης γένος ἔμμεναι, αὐτὰρ ἔφασκε  
 Λαέρτην Ἀρκεισιιάδην πατέρ' ἔμμεναι αὐτῷ. 270  
 τὸν μὲν ἐγὼ πρὸς δῶματ' ἄγων εὖ ἐξείνισσα  
 ἐνδυκέως φιλέων πολλῶν κατὰ οἶκον ἐόντων,

pretending to be a friend of his son ;

καὶ οἱ δῶρα πόρον ξεινῆμα, οἷα ἔφκει.  
 χρυσοῦ μὲν οἱ δῶκ' εὐεργέος ἑπτὰ τάλαντα,  
 δῶκα δὲ οἱ κρητῆρα πανάργυρον ἀνθεμόεντα, 275  
 δώδεκα δ' ἀπλοΐδας χλαίνας, τόσσους δὲ τάπητας,  
 τόσσα δὲ φάρεα καλά, τόσους δ' ἐπὶ τοῖσι χιτῶνας,  
 χωρὶς δ' αὖτε γυναῖκας ἀμύμονα ἔργα ἰδυίας  
 τίσσας εἰδαλίμας, ὥς ἤθελεν αὐτὸς ἐλῆσθαι.  
 τὸν δ' ἡμείβετ' ἔπειτα πατὴρ κατὰ δάκρυον εἰβων· 280  
 Ξεῖν', ἦ τοι μὲν γαῖαν ἱκάνεις, ἣν ἐρεεῖνεις,  
 ὑβρισταὶ δ' αὐτὴν καὶ ἀτάσθαλοι ἄνδρες ἔχουσι·  
 δῶρα δ' ἐτώσια ταῦτα χαρίζεο μυρὶ ὀπάζων·  
 εἰ γάρ μιν ζῶν γε κίχεις Ἰθάκης ἐνὶ δῆμῳ,  
 τῷ κέν σ' εὖ δώροισιν ἀμειψάμενος ἀπέπεμψε 285  
 καὶ ξεινὴ ἀγαθῇ· ἦ γὰρ θέμις, ὅς τις ὑπάρξῃ.  
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,  
 πύττον δὴ ἔτος ἔστίν, ὅτε ξείνισσας ἐκείνον  
 σὸν ξείνον δύστηνον, ἑμὸν παῖδ', εἴ ποτ' ἔην γε,  
 δίσυμρον ; ὃν που τῆλε φίλων καὶ πατρίδος αἵης 290  
 ἦέ που ἐν πόντῳ φάγον ἰχθύες, ἦ ἐπὶ χέρσου  
 θηρσὶ καὶ οἰωνοῖσιν ἔλωρ γένετ'· οὐδέ ἐ μήτηρ  
 κλαῦσε περιστεύλασα πατὴρ θ', οἷ μιν τεκόμεσθα·  
 οὐδ' ἄλοχός πολὺδωρος, ἐχέφρων Πηνελόπεια,  
 κώκυς ἐν λεχέεσσιν ἔδν πόσιν, ὥς ἐπέφκει, 295  
 ὀφθαλμοὺς καθελοῦσα· τὸ γὰρ γέρας ἐστὶ θανόντων.  
 καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὄφρ' ἐν εἰδῶ·  
 τίς πόθεν εἰς ἀνδρῶν ; πόθι τοι πόλις ἤδὲ τοκήες ;  
 ποῦ δαὶ νηὺς ἔστηκε θεή, ἦ σ' ἤγαγε δεῦρο  
 ἀντιθέους θ' ἐτάρους ; ἦ ἔμπορος εἰλήλουθας 300  
 νηὺς ἐπ' ἀλλοτρίης, οἱ δ' ἐκβήσαντες ἔβρισαν ;

but his feelings compel him to discover himself.

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 Τοιγὰρ ἐγὼ τοι πάντα μάλ' ἀτρεκέως καταλέξω.  
 εἰμὶ μὲν ἐξ Ἀλύβαντος, ὅθι κλυτὰ δώματα ναίω,  
 υἱὸς Ἀφείδαντος Πολυπημονίδαο ἀνακτος· 805  
 αὐτὰρ ἐμοί γ' ὄνομ' ἐστὶν Ἐπήριτος· ἀλλὰ με δαίμων  
 πλάγξ' ἀπὸ Σικανίης δεῦρ' ἐλθέμεν οὐκ ἐθέλοντα·  
 νηὺς δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ νόσφι πόληος.  
 αὐτὰρ Ὀδυσσῆι τόδε δὴ πέμπτον ἔτος ἐστίν,  
 ἐξ οὗ κέθην ἔβη καὶ ἐμῆς ἀπελήλυθε πάτρης, 810  
 δύσμορος· ἥ τέ οἱ ἐσθλοὶ ἔσαν ὄρνιθες ἰόντι,  
 δεξιῷ, οἷς χαίρων μὲν ἐγὼν ἀπέπεμπον ἑκείνων,  
 χαίρε δὲ κείνος ἰὼν· θυμὸς δ' ἔτι νῶιν ἐώλπει  
 μίξεσθαι ξενίῃ ἢδ' ἀγλαὰ δῶρα διδώσειν.  
 ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα· 815  
 ἀμφοτέρησιν δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν  
 χεύατο καὶ κεφαλῆς πολίης, ἀδινὰ στεναχίζων.  
 τοῦ δ' ὠρίνετο θυμὸς, ἀνὰ βῆνας δέ οἱ ἦδη  
 δριμύ μένος προὔτυψε φίλον πατέρ' εἰσορόωντι.  
 κύσσε δέ μιν περιφύς ἐπιάλμενος, ἦδὲ προσηύδα· 820  
 Κείνος μὲν τοι ὅδ' αὐτὸς ἐγὼ πάτερ, ὃν σὺ μεταλλᾷς,  
 ἦλυθον εἰκοστῇ ἔτει ἐς πατρίδα γαῖαν.  
 ἀλλ' ἴσχεο κλαυθμοῖο γόοιό τε δακρυόεντος.  
 ἐκ γάρ τοι ἔρέω· μάλα δὲ χρηὶ σπευδέμεν ἔμπης·  
 μνηστῆρας κατέπεφνον ἐν ἡμετέροισι δόμοισι 825  
 λώβην τινύμενος θυμαλγέα καὶ κακὰ ἔργα.  
 τὸν δ' αὖ Λαέρτης ἀπαμείβετο φώνησέν τε·  
 Εἰ μὲν δὴ Ὀδυσσεύς γε ἐμὸς πάις ἐνθάδ' ἰκάνεις,  
 σῆμά τί μοι νῦν εἰπὲ ἀριφραδές, ὅφρα πεποίθω.  
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

*Laertes fears the temper of the people,*

Οὐλὴν μὲν πρῶτον τῇνδε φράσαι ὀφθαλμοῖσι, 331  
 τὴν ἐν Παρνησῶ μ' ἔλασεν σὺς λευκῶ ὀδόντι  
 οἰχόμενον· σὺ δέ με προΐεις καὶ πότνια μήτηρ  
 ἐς πατέρ' Αὐτόλυκον μητρὸς φίλον, ὅφρ' ἂν ἐλοίμην  
 δῶρα, τὰ δεῦρο μολὼν μοι ὑπέσχετο καὶ κατένευσεν. 335  
 εἰ δ' ἄγε τοι καὶ δένδρε' εὐκτιμένην κατ' ἀλφὴν  
 εἶπω, ἃ μοί ποτ' ἔδωκας, ἐγὼ δ' ἥτεόν σε ἕκαστα  
 παιδὶνὺς ἐὼν κατὰ κῆπον ἐπισπόμενος· διὰ δ' αὐτῶν  
 ἱκνεύμεσθα, σὺ δ' ὠνόμασας καὶ ζεῖπες ἕκαστα.  
 ὄγχνας μοι δῶκας τρεῖςκαῖδεκα καὶ δέκα μηλέας, 340  
 συκέας τεσσαράκοντ'· ὄρχους δέ μοι ὦδ' ὠνόμηνας  
 δῶσειν πεντήκοντα, διατρύγιος δὲ ἕκαστος  
 ἦην· ἔνθα δ' ἄνδ' σταφυλαὶ παντοῖαι ἔασιν  
 ὁππότε δῇ Διὸς ὄραι ἐπιβρίσειαν ὑπερθεν.  
 ὥς φάτο, τοῦ δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ  
 σήματ' ἀναγνόντος, τὰ οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς. 345  
 ἀμφὶ δὲ παιδὶ φίλῳ βάλε πῆχυν· τὸν δὲ ποτὶ οἶ  
 εἶλεν ἀποψύχοντα πολὺτλας δῖος Ὀδυσσεύς.  
 αὐτὰρ ἐπεὶ ῥ' ἔμπνυτο καὶ ἐς φρένα θυμὸς ἀγέρθη,  
 ἐξαυτὶς μύθοισιν ἀμειβόμενος προσέειπε· 350  
 Ζεῦ πάτερ, ἦ ῥα ἔτ' ἐστὲ θεοὶ κατὰ μακρὸν Ὀλυμπον,  
 εἰ ἐτεδὸν μνηστῆρες ἀτάσθαλον ὕβριν ἔτισαν.  
 νῦν δ' αἰνῶς δαίδοικα κατὰ φρένα, μὴ τάχα πάντες  
 ἐνθάδ' ἐπέλθωσιν Ἰθακήσιοι, ἀγγελίας δὲ  
 πάντῃ ἐποτρύνωσι Κεφαλλήνων πολίεσσι. 355  
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·  
 Θάρσει, μὴ τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.  
 ἀλλ' ἴομεν προτὶ οἶκον, ὃς ὀρχάτου ἐγγύθι κέεται·  
 ἐνθα δὲ Τηλέμαχον καὶ βουκόλον ἰδὲ συνβώτην

but Odysseus bids him take comfort.

προὔπεμψ', ὥς ἂν δειπνον ἐφοπλίσσῃσι τάχιστα. 360

ὥς ἄρα φωνήσαντε βάτην πρὸς δώματα καλά,  
οἱ δ' ὅτε δὴ ῥ' ἴκοντο δόμους εἰ ναιετάοντας,  
εἶδον Τηλέμαχον καὶ βουκόλον ἠδὲ συμβώτην  
ταμνομένους κρέα πολλὰ κερῶνάς τ' αἶθρα οἶνον.

τόφρα δὲ Λαέρτην μεγαλήτορα φ' ἐνὶ οἴκῳ 365  
ἀμφίπολος Σικελὴ λοῦσεν καὶ χρῶσεν ἐλαίῳ  
ἀμφὶ δ' ἄρα χλαῖναν καλὴν βάλεν· αὐτὰρ Ἀθήνη  
ἄγχι παρισταμένη μέλε' ἤλδανε ποιμένι λαῶν,  
μείλινα δ' ἠὲ πάρος καὶ πάσσονα θῆκεν ἰδέσθαι.  
ἐκ δ' ἀσαμίνθου βῆ· θαύμαζε δὲ μιν φίλος υἱός, 370  
ὥς ἶδεν ἀθανάτοισι θεοῖς ἐναλγικίον ἄντην·  
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

ὦ πάτερ, ἦ μάλα τίς σε θεῶν αἰειγενετῶν  
εἶδός τε μέγεθός τε ἀμείνονα θῆκεν ἰδέσθαι.

τὸν δ' αὖ Λαέρτης πεπνυμένος ἀντίον ἤυδα· 375

Αἰ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλον,  
οἷος Νήρικον εἶλον, εὐκτίμενον πτολίεθρον,  
ἄκτῃν ἠπείροιο Κεφαλλήνεσσιν ἀνάσσων,  
τοῖος ἔων τοι χθιζὸς ἐν ἡμετέροισι δόμοισι  
τεύχε' ἔχων ὤμοισιν ἐφειστάμεναι καὶ ἀμύνειν 380  
ἄνδρας μνηστήρας· τῷ κέ σφειων γούνατ' ἔλυσα  
πολλῶν ἐν μεγάροισι, σὺ δὲ φρένας ἔνδον ἰάνθης.

ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον.  
οἱ δ' ἐπεὶ οὖν παύσαντο πύνου τετύκοντό τε δαῖτα,  
ἐξείης ἕζοντο κατὰ κλισμούς τε θρόνους τε· 385  
ἐνθ' οἱ μὲν δειπνῷ ἐπεχείρουν, ἀγχίμολον δὲ  
ἦλθ' ὁ γέρον Δολίος, σὺν δ' υἱεῖς τοῖο γέροντος,  
ἐξ ἔργων μογέοντες, ἐπεὶ προμολοῦσα κάλεσσε

Meanwhile the friends of the suitors bury their dead,

μήτηρ γρηῦς Σικελή, ἣ σφεας τρέφε καὶ ῥα γέροντα  
ἐνδυκῶς κομέεσκεν, ἐπεὶ κατὰ γήρας ἔμαρψεν. 390

οἱ δ' ὥς οὖν Ὀδυσῆα ἴδον φράσσαντό τε θυμῷ,  
ἔσταν ἐνὶ μεγάροισι τεθηπότες· αὐτὰρ Ὀδυσσεὺς  
μειλιχίοις ἐπέεσσι καθαπτόμενος προσέειπεν·

ᾧ γέρον, ἔζ' ἐπὶ δεῖπνον, ἀπεκλεάθασθε δὲ θάμβευς·  
δηρὸν γὰρ σίτῃ ἐπιχειρήσειν μεμαῶτες 395

μῖμνονμεν ἐν μεγάροις ὑμέας ποτιδέγμενοι αἰεὶ.

ὥς ἄρ' ἔφη, Δολλῖος δ' ἰθὺς κίε χεῖρε πετάσσας  
ἀμφοτέρας, Ὀδυσσεὺς δὲ λαβὼν κύσε χεῖρ' ἐπὶ καρπῷ,  
καὶ μιν φωνήσας ἔπεια πτερόεντα προσηύδα·

ᾧ φίλ', ἐπεὶ νόστησας ἐλδομένοισι μάλ' ἡμῖν 400

οὐδ' ἔτ' οἰομένοισι, θεοὶ δέ σε ἤγαγον αὐτοῖς,

οὐδέ τε καὶ μάλα χαίρε, θεοὶ δέ τοι ὀλβια δοῖεν.

καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὅφρ' ἐν εἰδῶ,

ἣ ἦδη σάφα οἶδε περίφρων Πηνελόπεια

νοστήσαντά σε δεῦρ', ἣ ἄγγελον ὀτρύνωμεν. 405

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

ᾧ γέρον, ἦδη οἶδε· τί σε χρή ταῦτα πένεσθαι;

ὥς φάθ', ὃ δ' αὖτις ἄρ' ἔζετ' ἐυξέστου ἐπὶ δίφρου.

ὥς δ' αὖτως παῖδες Δολλίου κλυτὸν ἀμφ' Ὀδυσῆα 410

δεικανόωντ' ἐπέεσσι καὶ ἐν χεῖρεσσι φύοντο,

ἐξείης δ' ἔζοντο παραλ' Δολλίον, πατέρα σφόν.

ὥς οἱ μὲν περὶ δεῖπνον ἐνὶ μεγάροισι πένοντο·

ὅσσα δ' ἄρ' ἄγγελος ὤκα κατὰ πτόλιν ᾗχετο πάντη

μνηστήρων στυγερὸν θάνατον καὶ κῆρ' ἐνέπουσα.

οἱ δ' ἄρ' ὁμῶς αἰόντες ἐφοίτων ἄλλοθεν ἄλλος 415

μυγμῶ τε στοναχῇ τε δόμων προπάροιθ' Ὀδυσῆος,

ἐκ δὲ νέκυς οἰκῶν φόρεον καὶ θάπτον ἔκαστοι,

and take counsel against Odysseus.

τοὺς δ' ἐξ ἀλλάνων πολίων οἶκον δὲ ἕκαστον,  
 πέμπον ἄγειν ἀλιεύσι θοῆς ἐπὶ νηυσὶ τιθέντες·  
 αὐτοὶ δ' εἰς ἀγορὴν κλον ἀθρόοι ἀχνύμενοι κῆρ. 420  
 αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὁμηγερέες τε γέγοντο,  
 τοῖσιν δ' Εὐπείθης ἀνά θ' ὤτατο καὶ μετέειπε·  
 παιδὸς γάρ οἱ ἄλαστον ἐνὶ φρεσὶ πένθος ἔκειτο  
 Ἀντινόου, τὸν πρῶτον ἐνήρατο δῖος Ὀδυσσεύς·  
 τοῦ δ' γε δάκρυ χέων ἀγορήσατο καὶ μετέειπεν· 425  
 ὦ φίλοι, ἡ μέγα ἔργον ἀνὴρ ὅδε μήσατ' Ἀχαιοὺς·  
 τοὺς μὲν σὺν νῆεσσιν ἄγων πολέας τε καὶ ἐσθλοὺς  
 ὤλεσε μὲν νῆας γλαφυράς, ἀπὸ δ' ὤλεσε λαοὺς·  
 τοὺς δ' ἐλθὼν ἔκτεινε Κεφαλλήνων δ' ἄριστους.  
 ἀλλ' ἄγετε, πρὶν τοῦτον ἡ ἐς Πύλον ὄκα ἰκέσθαι 430  
 ἡ καὶ ἐς Ἥλιδα δῖαν, ὅθι κρατέουσιν Ἐπειοί,  
 ἴομεν· ἡ καὶ ἔπειτα κατηφές ἐσσύμεθ' αἰεὶ·  
 λώβῃ γὰρ τάδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι,  
 εἰ δὴ μὴ παίδων τε κασιγνήτων τε φονῆας  
 τισόμεθ'. οὐκ ἂν ἐμοὶ γε μετὰ φρεσὶν ἡδὺ γένοιτο 435  
 ζῶμεν, ἀλλὰ τάχιστα θανῶν φθιμένοισι μετείην.  
 ἀλλ' ἴομεν, μὴ φθέωσι περαιωθέντες ἐκείνοι.  
 ὥς φάτο δάκρυ χέων, οἶκτος δ' ἔλε πάντας Ἀχαιοὺς.  
 ἀγχίμολον δέ σφ' ἦλθε Μέδων καὶ θεῖος ἀοιδὸς  
 ἐκ μεγάρων Ὀδυσῆος, ἐπεὶ σφεας ὕπνος ἀνήκεν, 440  
 ἔσταν δ' ἐν μέσσοισι· τάφος δ' ἔλεν ἄνδρα ἕκαστον.  
 τοῖσι δὲ καὶ μετέειπε Μέδων πεπνυμένα εἰδώς·  
 Κέκλυτε δὴ νῦν μεν Ἴθακήσιοι· σὺ γὰρ Ὀδυσσεὺς  
 ἀθανάτων ἀέκητι θεῶν τάδε μήσατο ἔργα·  
 αὐτὸς ἐγὼν εἶδον θεὸν ἄμβροτον, ὃς ῥ' Ὀδυσσῆι 445  
 ἐγγύθεν ἐστήκει καὶ Μέντορι πάντα ἐφίκει.

The assembly of the people is divided :

ἀθάνατος δὲ θεὸς τοτὲ μὲν προπάρουθ' Ὀδυσῆος  
φαίνεταιο θαρσύνων, τοτὲ δὲ μνηστῆρας ὀρίνων  
θῦνε κατὰ μέγαρον· τοὶ δ' ἀγχιστῖνοι ἐπιπτον.

ὥς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος ἤρει. 450  
τοῦσι δὲ καὶ μετέειπε γέρων ἥρως Ἀλιθέρσης  
Μαστορίδης· ὁ γὰρ ὅλος ὄρα πρόσσω καὶ ὀπίσσω·  
ὁ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπε·

Κέκλυτε δὴ νῦν μεν Ἴθακήσιοι, ὅττι κεν εἶπω·  
ὑμέτερῃ κακότητι φίλοι τάδε ἔργα γέγοντο· 455  
οὐ γὰρ ἐμοὶ πείθεσθ', οὐ Μέντορι, ποιμένι λαῶν,  
ὑμετέρους παῖδας καταπανέμεν ἀφροσυνάων,  
οἱ μέγα ἔργον ἔρεζον ἀτασθαλίῃσι κακῇσι  
κτῆματα κείροντες καὶ ἀτιμάζοντες ἄκοιτιν  
ἀνδρὸς ἀρωτῆος· τὸν δ' οὐκέτι φάντο νέεσθαι. 460  
καὶ νῦν ὧδε γένοιτο· πίθεσθέ μοι, ὥς ἀγορεύω·  
μὴ ἴομεν, μὴ πού τις ἐπίσπαστον κακὸν εὔρη.

ὥς ἔφαθ', οἱ δ' ἄρ' ἀνήϊξαν μεγάλῳ ἀλαλητῇ  
ἡμίσεων πλείους· τοὶ δ' ἀθρόοι αὐτόθι μέϊναν.  
οὐ γὰρ σφιν ἄδε μῦθος ἐνὶ φρεσίν, ἀλλ' Εὐπείθει 465  
πείθοντ'· αἶψα δ' ἔπειτ' ἐπὶ τεύχεα ἔσσεύοντο.

αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νύροπα χαλκόν,  
ἀθρόοι ἠγέρεθοντο πρὸ ἄσπεος εὐρυχόροιο·  
τοῖσιν δ' Εὐπείθης ἠγῆσατο νηπιέῃσι·  
φῆ δ' ὁ γε τίσεσθαι παιδὸς φόνον, οὐδ' ἄρ' ἐμελλεν 470  
ἄψ ἀπονοστήσειν, ἀλλ' αὐτοῦ πότμον ἐφέψειν.  
αὐτὰρ Ἀθηναίη Ζῆνα Κρονίωνα προσηΐδα·

ᾧ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρεόντων,  
εἰπέ μοι εἰρομένη, τί νύ τοι νόος ἔνδοθι κεύθει ;  
ἢ προτέρω πόλεμόν τε κακὸν καὶ φύλοπιν αἰνῆν 475



more than half go out towards Laertes' house.

τεύξεις, ἢ φιλόττητα μετ' ἀμφοτέροισι τίθησθα ;  
 τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς·  
 Τέκνον ἐμόν, τί με ταῦτα διείρεαι ἡδὲ μεταλλᾶς ;  
 οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτῆ,  
 ὥς ἦ τοι κείνους Ὀδυσσεὺς ἀποτίσεται ἐλθών ; 480  
 ἔρξον, ὅπως ἐθέλεις· ἐρέω τέ τοι, ὡς ἐπέοικεν.  
 ἐπεὶ δὴ μνηστῆρας ἐτίσαστο διὸς Ὀδυσσεύς,  
 ὄρκια πιστὰ ταμόντες ὃ μὲν βασιλευέντω αἰεὶ,  
 ἡμεῖς δ' αὖ παῖδων τε κασιγνήτων τε φόνοιο  
 ἐκλῆσιν θέωμεν· τοὶ δ' ἀλλήλους φιλέοντων 485  
 ὥς τὸ πάρος, πλοῦτος δὲ καὶ εἰρήνῃ ἅλις ἔστω.  
 ὣς εἰπὼν ἔτρυνε πάρος μεμαυῖαν Ἀθήνην,  
 βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα.  
 οἱ δ' ἐπεὶ οὖν σίτιοιο μελίφρονος ἐξ ἔρον ἔντο,  
 τοῖς δ' ἄρα μύθων ἤρχε πολύτλας διὸς Ὀδυσσεύς· 490  
 Ἐξελθὼν τις ἴδοι, μὴ δὴ σχεδὸν ᾧσι κιώντες.  
 ὥς ἔφατ'· ἐκ δ' υἷος Δολίου κίεν, ὡς ἐκέλευε·  
 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰών, τοὺς δὲ σχεδὸν εἶσιδε πάντας·  
 αἶψα δ' Ὀδυσσῆα ἔπεα πτερόεντα προσηύδα·  
 Οἶδε δὴ ἐγγὺς ἔασ'· ἀλλ' ὀπλιζώμεθα θᾶσσον. 495  
 ὥς ἔφαθ', οἱ δ' ὤρνυντο καὶ ἐν τεύχεσσι δύνοντο  
 τέσσαρες ἀμφ' Ὀδυσῆ', ἐξ δ' υἱεὺς οἱ Δολίου·  
 ἐν δ' ἄρα Λαέρτης Δολίος τ' ἐς τεύχε' ἔδυνον  
 — καὶ πολιοὶ περ ἔόντες ἀναγκαῖοι πολεμισταί.  
 αὐτὰρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νώροπα χαλκόν, 500  
 ὡξάν ῥα θύρας, ἐκ δ' ἦιον, ἤρχε δ' Ὀδυσσεύς.  
 τοῦτι δ' ἐπ' ἀγχίμολον θυγάτηρ Διὸς ἦλθεν Ἀθήνη  
 Μέντορι εἰδομένη ἡμὲν δέμας ἡδὲ καὶ αὐδὴν.  
 τὴν μὲν ἰδὼν γήθησε πολύτλας διὸς Ὀδυσσεύς·

They are met by Odysseus and his friends: the fight,

αἶψα δὲ Τηλέμαχον προσεφώνεεν, ὃν φίλον υἱόν· 505

Τηλέμαχ', ἦδη μὲν τόδε γ' εἴσεται αὐτὸς ἐπελθὼν,  
ἀνδρῶν μαρναμένων ἵνα τε κρίνονται ἄριστοι,  
μή τι καταισχύνηεν πατέρων γένος, οἳ τὸ πάρος περ  
ἄλκῃ τ' ἠγορή τε κεκασμέθα πᾶσαν ἐπ' αἶαν.

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΐδα· 510

Ὀψεαι, αἶ κ' ἐθέλῃσθα, πάτερ φίλε, τῷδ' ἐπὶ θυμῷ  
οὐ τι καταισχύνοντα τεὸν γένος, ὥς ἀγορεύεις.

ὣς φάτο, Λαέρτης δὲ χάρη καὶ μῦθον ζεῖπε·

Τίς νύ μοι ἡμέρη ἦδε θεοὶ φίλοι; ἦ μάλα χαίρω·

υἱὸς θ' υἱωνός τ' ἀρετῆς πέρι δῆριν ἔχουσι. 515

τὸν δὲ παρισταμένη προσέφη γλαυκῶπις Ἀθήνη·

᾽Ω Ἀρκεσιῶδη, πάντων πολὺ φίλταθ' ἐταίρων,

εὐξάμενος κούρῃ γλαυκῶπιδι καὶ Διὶ πατρὶ

αἶψα μάλ' ἀμπεπαλὼν προῖει δολιχόσκιον ἔγχος.

ὣς φάτο, καὶ ῥ' ἐμπνευτε μένος μέγα Παλλὰς Ἀθήνη.

εὐξάμενος δ' ἄρ' ἔπειτα Διὶς κούρῃ μεγάλῳ 521

αἶψα μάλ' ἀμπεπαλὼν προῖει δολιχόσκιον ἔγχος,

καὶ βάλεν Εὐπείθεα κόρυθος διὰ χαλκοπαρήν.

ἣ δ' οὐκ ἔγχος ἔρυτο, διὰ πρὸ δὲ εἶσατο χαλκός,

δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῇ. 525

ἐν δ' ἔπεσον προμάχοις Ὀδυσσεὺς καὶ φαίδιμος υἱός,

τύπτον δὲ ξίφεσιν τε καὶ ἔγχεσιν ἀμφιγύοισι.

καὶ νύ κε δὴ πάντας τ' ὄλεσαν καὶ θήκαν ἀνόστους,

εἰ μὴ Ἀθηναίη, κούρῃ Διὸς αἰγιόχοιο,

ἤσυν φωνῇ, κατὰ δ' ἔσχεθε λαὸν ἅπαντα. 530

Ἰσχεσθε πτολέμου Ἰθακήσιοι ἀργαλέοιο,

ὥς κεν ἀναιμωτὶ γε διακρινθῇτε τάχιστα.

ὣς φάτ' Ἀθηναίη, τοὺς δὲ χλωρὸν δέος εἶλεν·

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and the reconciliation.

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τῶν δ' ἄρα δευσάντων ἐκ χειρῶν ἔπτατο τεύχεα,  
 πάντα δ' ἐπὶ χθονὶ πίπτε, θεῶς ὅπα φωνησάσης· 535  
 πρὸς δὲ πόλιν τρωπῶντο λιλαιόμενοι βιότοιο.  
 σμερδαλέον δὲ βόησε πολύτλας δῖος Ὀδυσσεύς,  
 οἰμῆσεν δὲ ἀλεῖς ὥς τ' αἰετὺς ὑψιπετής.  
 καὶ τότε δὴ Κρονίδης ἀφίει ψολόεντα κεραυνόν,  
 καδ δ' ἔπρισε πρὸς θε γλαυκῶπιδος ὀμβριμοπάτρης. 540  
 δὴ τότε Ὀδυσσῆα προσέφη γλαυκῶπις Ἀθήνη·  
 Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,  
 ἔωχεο, παῦε δὲ νείκος ὁμοίου πολέμοιο,  
 μή πῶς τοι Κρονίδης κεχολώσεται εὐρύσπα Ζεὺς.  
 ὣς φάτ' Ἀθηναίη, δ δ' ἐπείθετο, χαῖρε δὲ θυμῷ. 545  
 ὄρκια δ' αὖ κατόπισθε μετ' ἀμφοτέροισιν ἔθηκε  
 Παλλὰς Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,  
 Μέντορι εἰδομένη ἡμὲν δέμας ἥδὲ καὶ αὐδὴν.

## NOTES.

N.B.—In the following Notes the books of the Iliad are referred to by the capital letters, and those of the Odyssey by the small letters, of the Greek alphabet.

### BOOK Φ, XXI.

1. γλαυκῶπις, *grave* or *solemn-eyed*. It is not easy to see why this word has not been derived from γλαύξ rather than γλαυκός; but, assuming the ordinary etymology, the rendering *bright-eyed* is unsatisfactory, since, though γλαυκός was originally an epithet of light, not of colour, it seems, to judge from the objects to which it is applied, to have signified *staring* rather than *sparkling*: v. also Appendix I.

3. σίδηρον, sc. the axe heads through which the competitors were to shoot. From the way in which the affair is described in ω, 166-176, it seems that the expression διοϊστερεῖν σίδηρον was well understood to mean this particular exercise; and here the mention of 'the bow and the iron' together is enough to suggest it. In Ψ. 850, axes are the *prizes* of archery: Αὐτὰρ ὁ τοξευτῆσι τίθει ἰσόντα σίδηρον . . . δέκα μὲν πελέκεας δέκα δ' ἡμιπέλεκκα. As to what the exercise actually was, see Appendix III.

4. ἀέθλια, 'contests'; the bow and axes being the *apparatus* of the contest, v. on l. 62.

6. κληῖδ' εὐκαμπέα. The primitive key was little more than a hook or bent piece of metal fitted with a handle: v. on ll. 46 sqq.

παχείη, 'firm' or 'compact.'

8. θάλαμον δέ. Laroche has restored the ancient method of writing θάλαμον δέ, οἶκον δέ, etc., for the modern θαλαμὸν δε,

*οκόν δε*. The force of *δε* is purely demonstrative, though it serves to help out the sense of *direction* expressed by the case.

9. *ἔσχατον*, *utmost*, and therefore *innermost*.

10. *πολλέκμητος*—*σίδηρος*, not the axes, but iron, which was treasured for its workmanship.

11. *παλίντρονον*, *back-springing*. It seems best not to restrict this epithet to any particular kind of bow; it is most natural that Homer should use some epithet to express the quality of a bow which makes it serviceable; for the shape of the bow he has another epithet, *καμπύλος*.

12. *Λακεδαίμονι*, used for the whole territory of Lacedaemon, in which Messene was included; the kingdoms of Pylos and Sparta probably divided between them the country afterwards called Messonia.

13. *Ὀρτυλόχοιο*. In γ. 488, and again α. 186. Telemachus visits Diocles, the son of this Ortilochus, who is called the son of Alpheus. His house was at Pherae in Messenia.

*δαΐφρονος* (*δαΐφραι*), 'experienced,' whether in the arts of peace or war; but since the experience of the personages of the *Iliad* was generally confined to war, it was formerly supposed, though without sufficient reason, that the word, when used in that poem, was to be connected rather with *δαΐς* (*πugna*).

14. *πολυκλήμισι*. The *κληῖδες* (β. 419, etc.) are the rowing benches, called from their *fastening together* the two sides of the boat: cf. Lat. *iuga*, in the same sense. The epithet of course denotes the size of the ships.

15. *ἔσπετον* (*ἐξίημι*), explained by Schol. as a *public mission*. The word occurs also Ω. 235.

16. *παιδὸς ἰόν*. Such commissions seem to have been a principal part of the training of a prince in state affairs. It was Telemachus' misfortune that he grew up in his father's absence, and consequently had no such training; and Athena's object in sending him on what she knew to be a fruitless errand to the courts of Nestor and Menelaus (Bks. γ. δ.) was apparently to fit him for the important part he was to play on his father's return.

17. *ἐπεί δ' ἔτι*. So δ. 13, θ. 452, ω. 482; and *ἐπίγονος βέβλητο*,

μ. 423. Some, as Athenæus (xiv. 8), imagined these lines to begin with an iambus, and called them ἀκέφαλοι στίχοι. In reality there is nothing more remarkable in a lengthened ε than in a lengthened α (as in ἀπονέσθαι, B. 113, etc.), until the difference between long and short ε was stereotyped by the invention of the sign γ. Aristotle (Poet. 22) tells us of a dictum of Euclides, intended as a satire on Homer, 'that it would be easy to be a poet, if you might lengthen all the short syllables,' and gives an illustration in the mock verse: Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα.

28. εἶπεν (from εἶπ-, root of εἶποιμαι), originally = sight; and hence, since to see a crime (with the gods) is to punish it, *vengeance*.

29. ἔπειτα, sc. after setting the table before him.

35. προσκηδίας, not 'unfortunate,' but, as Schol. explains it, τῆς ποιήσεως κηδεμονικῶς ἔχων πρὸς ἀλλήλους.

40. ἦρατο, 'took with him.' Obs. that αἰρείσθαι is not used in Homer with its more recent signification, 'to choose.'

42. τὸν, demonstrative.

δια γυναικῶν. It is best to avoid translating δῖος as = θεῖος. Δῖος is properly *bright, splendid*: hence *conspicuous* for any remarkable qualities; δια θεῶν, δια γυναικῶν = *a queen among goddesses or women*. Δῖος, the adj. of Zeus, used by later writers (as Aesch. Prom. 637), must be considered as a different word.

46. The doors are double, and fastened together on the inside by a bolt; this bolt is kept in place by the thong (λύα) which passes through the keyhole, and is made fast to the handle (κορώνη) outside. Penelope's first action is therefore to undo the thong, next she pushes up the bolt by means of the key. In ordinary doors this was a simple matter, but in the present case the fastenings seem to be of a more elaborate kind than usual; not unnaturally in the case of a treasury. The expressions τιτυσκομένη, πληγέντα κληίδι, point to some contrivance, such as we are familiar with, where pressure on a button on the outside of the door pushes up the latch within; in this case the button could be reached only by means of the key.

51. σανίδος, a boarded platform, intended to preserve the chests from damp.

53. ἐνθεν, sc. from the platform.

55. κατ' αἶθλ'. In this passage rhythm and sense both compel us to join these words, since αἶθλ' manifestly refers to ἐξομέην, not to θέισα. Cf. κ. 273: Βάν δ' ἔναι, λιπέτην δὲ κατ' αὐτόθι πάντας ἀρίστους. The collocation of κατ' αἶθλ', κατ' αὐτόθι occurs about half a dozen times in Homer, but in most cases the preposition may be considered to be in tmesis. There is fair MSS. authority for writing καταῦθι, καταυτόθι, as some edd. have done.

58. ἀγαυόε, 'lusty.' This word, connected with Lat. *gaudeo*, conveys the idea of exulting, overflowing, strength.

61. ὄγκιον, 'a bag,' apparently of wicker work or matting, such as workmen use to carry tools in at the present day. So Iulius Pollux (x. 165) calls it σκεῦος πλεκτόν εἰς ἀνέθεσιν σιδήρου ἢ ἄλλων τινων. The name arises from the shape (ὄγκος, ὄγκος, a curve or hollow).

62. ἀξίλια. Besides the axes there were other things in the bag, as is implied by the words καὶ χαλκός. But all these were of the nature of *certaminum instrumenta*, ἀέθλια.

69. ἐχρήε' ἐσθιέμεν, 'set yourselves to eat,' or 'upon eating.' The verb has two constructions—(1) with a dative, 'to set oneself upon' = 'to attack' a person; and (2) with the infin., itself in origin a dative case.

70. ἀνδρὸς, the man or master of the house. So l. 86, γυναικί = 'your lady.'

71. μύθου—ἐπισχωρίην, 'a word-pretext,' 'a story in excuse.' The ancient authorities, however, assert that μῦθος here = στάσις, quoting Anacreon (p. 16): Μυθίται δ' ἐνὶ νῆσσι Μεγίστην δέκουσιν ἱερὸν δότυν συμφίην. But in this passage the metre seems to require μυθίται, i.e. Acol. for μοθίται, from μῦθος. Some light is thrown on the confusion by Batrach. 135: Σκεπτομένην δ' αὐτῶν πύθεν ἢ στάσις ἢ τίς δ' μῦθος, where μῦθος might easily be supposed to have a similar meaning to στάσις. See, however, Appendix II.

73. τόδε, this, which I am going to describe.

77. δῶμα κουρβιον, 'the house of my wedlock.' Buttmann, a.v. κουρβιος, gives to the word 'the idea of regular, legitimate, or perhaps of pure, chaste (compare κορεῖν), or even the precise idea of the marriage ceremony.'

80. Σίων ἐφορβον. The epithet Σίος (v. above on i. 42) indicates the noble birth of the swineherd. Kumaëus, as we

learn, c. 389-429, was the son of Ctesias, king of 'the island of Syria beyond Ortygia,' but he had been kidnapped as a boy by Phoenicians and sold to Laertes.

85. ἐφημέρια φρονέοντες, 'whose thoughts are only of the moment.' The herds are too impulsive; they do not stop to consider Penelope's feelings.

89. δάκων, here used adverbially; but the forms δάκοντε, δάκονσα are also found. V. also on l. 239.

90. κατ' αὐτόθι. V. on l. 55.

91. δάδαρον. We have here to choose whether we should give an active or passive meaning to this participial adjective. From δάω (= [F] αἰδῶ) we get an adj. \*δάατος, which appears with an act. meaning in fem. δάη = δάη (ἡ πύρας δάη), and with a pass. signification in the compound δάατος, 'inviolable' (δάατον Στυγὸς ὄδωρ, Z. 271, etc.) 'Adātos here may have the same meaning, in which case we should explain the 'inviolable contest' either as (1) a contest whose rules are inviolable, and therefore *difficult*, or (2) a contest which is likely to remain a contest, because, it is implied, all will fail equally. But the word will be easier to explain if we take it in an active sense as 'not hurtful,' 'harmless.' The contest will prejudice no one, because no one is likely to bend the bow at all. The quantity of the third *a*, compared with δάη, seems also to be a point in favour of this rendering. The length of the middle *a* is due to the digamma: cf. αὐδρα, a form of δάη found in Pindar (Pyth. 2, 52).

92. ἐνταύθεσθαι, future, like ταύω, l. 152; ταύουσι, l. 174.

101. ἱερὴ τῷ Τηλεμάχῳ. This title would be applicable to any 'Zeus-nurtured king,' as in *θ.* 2, Alcinous is called ἱερὸν μένος Ἀλκινόοιο, but it seems specially applicable to Telemachus, whose power in Ithaca began and ended with his 'divine right' as the son of his father.

102-117. Telemachus sees the suitors taking the first step on the path that is to lead them to their doom, and can scarcely repress his exultation; he is obliged to say *something*, in order to hide it.

108. Ἀργεος. The Achaean Argos in Thessaly. Telemachus names the three principal kingdoms of the mainland, those of Nestor, Achilles, and Agamemnon; consequently the following



line, with its feeble repetition, οὐτ' ἡπείροιο μελαίνης, is better omitted, as it is in the best MSS.

111. μόνῃσι, 'excuses.' Alcaeus (fr. 89) uses *μυδάμενος* in the sense of 'making excuse'; \**μόνω* is the simple verb from which the common *δμύνω*, with the copulative (or intensive) α, is formed.

112. τανυστός. Verbal substantives of this formation are peculiarly Ionic; the suffix -tu is the same which appears in the Latin supines and verbal nouns, such as *ac-tu-s*, *duc-tu-s*, and the like. Other examples are *βοητός*, *βρωτός*, *έδητός*, *γελαστός*, *δαριστός*, *δρρηστός*.

115. *δχυνμένη*, the emphatic word with which *οδ* must be closely joined: 'It would not be to my sorrow that my mother should leave,' etc.

117. οἷός τ' ἦδη . . . ἀνέλεσθαι. 'Already able to handle the contests of my father.' The *δέθλια* are the *certaminis instrumenta* of l. 62. *ἀνέλεσθαι* is explained by Schol. as *μεταχειρίσασθαι*;

118. φοινικέσσων, a quadrisyllable.

122. ἀμφί, sc. about the handles of the axes. Obs. that the floor of the hall was the bare earth; cf. l. 51.

131. ἔπειτα, 'hereafter.' The alternatives are, either (1) Telemachus has come to his full strength, and will always be weak, or (2) he is young, not yet a match for a grown-up man (*δνδρα*).

132. οὐ πῶ χερσὶ πέποιθα, 'I do not yet trust in my hands' = 'I am not yet able.'

137. *σανθίσσων*, 'the door': this is probably always the meaning of the word in the plural. The epithet *κολλητῆσιν* refers to the close joining of the panels of the door, not to the fitting of the doors together when shut, which would be expressed by the epithet *ἐδ ἀραρυῖαι*.

138. κορώνη, the tip of the bow, which received the loose end of the string, when the bow was strung. The bow consisted of a pair of horns fastened together at the roots; v. Δ. 110, καὶ τὰ μὲν (κέρα) δασκῆσας κεραδύοις ἤραρε τέκτων, Πᾶν δ' ἐν λειψῶν χρυσέην ἐπέθηκε κορώνην.

141. ἐξείης ἐπιδέξια, 'in succession towards the right,' i.e.

from left to right in the order in which they were sitting, beginning from the great *κρατήρ* (*θεὸν τέ περ οἶνοχοοῦναι*), which itself usually stood on the right hand of the entrance. The superstition of all nations, at least north of the tropics, prescribes that circuits should be made from left to right, following the apparent course of the sun.

145. *θυοσκόος*. Eustathius explains ὁ διὰ θυνῶν κοῶν ἦτοι νοῶν τὰ μέλλοντα. But the existence of a verb *κοεῖν* is doubtful; we might assume with Curtius a word *σκοεῖν* = *σκοπεῖν*, or connect *-κοος*, as Nitzsch does, with *καίω*.

146. *μυχοῦτατος*. Leiodes sat half hidden behind the great jar. The superlative *μυχοῦτατος* is formed from the *substantive* *μυχέ*; cf. *βασιλεύ-τερος, -τατος*, from *βασιλεύς*; *κουρύτερος*, from *κούρος*. The suffix seems to be added directly to the locative case *μυχοί*, said to be used in the dialect of Cyprus as an adv. There is also an Attic form, *μυχαίτατος*, found in Aristotle (Mund. 3, 10), and in late poetry (as Ap. Rh. 1, 17) we have *μύχῃτος* on the analogy of *μέσατος, νέατος*.

*ἀτασθαλῖαι* (from *ἀτάσθαλος* = prob. *ἀτ-ατ-θαλος*, and hence) the conduct of a victim of *ἀτη*. Here *ἀτ. ἐχθραί* does not mean 'the folly of strife,' but simply, 'hateful,' or 'detestable folly.' Leiodes' folly was not his quarrel with the suitors, but rather his infatuation in not foreseeing his fate, which as a seer he might have done.

147. *νεμέσσα*, *had a quarrel with*.

152. *τανύω*, probably *future*, as *τανύουσι* in l. 174 certainly is.

153. *κεκαθήσει, will deprive*. The forms *κεκαδών, κεκαδόντο, κεκαδήσω*, are from the same root as *κῆδω*, the original meaning of which seems to be *to cut or rend* (Lat. *caedo*).

Leiodes' speech is evidently a prophetic utterance, though the prophet is not conscious of the full meaning of his own words.

161. *ἡ δέ*, of course the other lady, not Penelope.

171. *σὺ*, emphatic and contemptuous.

175 *αἰπτόλον αἰγῶν*, cf. *βοῶν ἐπιβουκόλος*, l. 199.

178. *στῆταις*, dissyllable: the word is prob. connected with *ίστημι*. *στ. τρέχον*, a *ball of grease*, as μ. 173, *κῆροιο μέγαν τρέχον*.

179. *νίσι*. Possibly a contemptuous contrast with *Loiodes*.

186. *ἐπέχε*, *held back*.

188. *βήσαν*, *had gone out*, sc. in obedience to Antinous' orders, ll. 85-90.

*ἀμαρτήσαντες ἅμ' ἄμφω*, *both with one accord*. '*Ἀμαρτῆν* (or *ἀμαρτῆν*) is strictly *to synchronize*, and is consequently used not only of united action as here, but even of encounters in battle, etc.

193. The broken form of Odysseus' speech expresses the hesitation natural on so critical an occasion. 'May I say a word to you—or stay, shall I rather keep it to myself? nay, my soul bids me speak.'

202. 'Then wouldst thou know what my strength is, and how my hands obey my will.' This line, with the two following = v. 237-239, where Odysseus had assured the neatherd that he should see the slaughter of the suitors, and the two herds express similar wishes.

206. *ἔαυρις*, *afresh*; always used of the resumption of interrupted speech or action.

207. *ἔνδον . . . γαίαν*. Cf. Verg. Aen. 1, 595, *Coram quem quaeritis adsum Troius Aeneas, Libycis ereptus ab undis*. Fäsi puts a colon at *ἐγώ*, but we may translate, 'Here in the house you see my very self, who did come after many toils,' etc. Cf. ω. 321, *Κείνος μὲν τοι δδ' αὐτὸς ἐγώ, πατέρ, δν σὺ μεταλλῆς*, 'Ἠλυθον κ.τ.λ.

208. *ἐρεῖ ἐς*. Ernesti remarks that this lengthening of the *ε* is justified by the caesura, the caesura being itself emphasised by the hiatus. It would be better explained by the tendency of *ε* to double itself between two vowels, this tendency being due to its semi-consonantal character, *ἐρεῖ ἐς* being pronounced *ἐρεῖ-y-ἐς*.

214. *ἄξομαι—ἀλόχους*. 'I will get you wives in marriage.' So δ. 10: *νίδι δὲ Σπάρτηθεν Ἀλέκτορος ἤγετο κόρην*. Hilt. 1, 34, of Croesus, *ἀγεται μὲν τῷ παιδί γυναῖκα*. But *γυναῖκα ἀγεσθαι* generally = to marry a wife oneself.

215. *ἐγγὺς ἑαυτοῦ*, 'near myself,' and consequently under my special protection, an important privilege in those days of piracy.

216. Τηλεμάχου ἑτάρω τε κασιγνήτω τε. Eumaeus had formerly stood in the same relation to Ctimene, Odysseus' sister, v. o. 363 *sqq.* From that passage it would appear that the privilege here granted to the herds would not release them from dependence on Odysseus, though they would be placed in a position of exceptional favour.

217. εἰ δ' ἄγε. *ei* in this phrase is best taken as a simple interjection; the word is prob. a form of the imperative from εἶμι.

219. The story of the boar-hunt on Parnassus is given at length, τ. 392-466. Autolycus was Odysseus' mother's father, δὲ ἀνθρώπου ἐκέκαστο Κλεπτοσύνη θ' ἔρκυ τε.

224. ἀγκαζόμενοι, *embracing*. Cf. χ. 499.

230. προμνηστῖνοι, *one after the other, one at a time*: a word to which no satisfactory origin has been assigned.

231. ἄνδρ τῷδε σῆμα τεύχεω. 'Let this be your signal,' i.e. the refusal of the suitors to give Odysseus the bow; this was to be the signal for Eumaeus to put the bow into his master's hand, and to see to the shutting of the doors.

233. ἔδσουσιν, a trisyllable.

236. μεγάροι, either *their* hall; the great chamber of the γυναικωνῖτις being meant, as in χ. 497; or else the doors of the great hall leading to the women's apartments are intended. The latter seems the most likely explanation, since the object of Odysseus was to prevent the escape of the suitors; if the women had merely shut themselves up in their own μέγαρον, the suitors would still have had access to the corridor running between the men's and women's apartments.

237. τις, sc. γυναικῶν. ἀνδρῶν depends on στοναχῆς ἡ ἐκτόπου.

238. ἡμετέροισιν ἐν ἔρκεσι, 'within our walls,' not the men's part of the house in particular; ἔρκεα means the whole enclosure of the house with its courts, surrounded by the outer wall, its special meaning being the courts as distinguished from the buildings, v. θ. 57, π. 341.

239. ἀκήν, *in silence*; an adverbial accus. like ἀντην. We have to suppose a subst. ἀκή = silence, and a verb ἀκέω, *taceo*, whence ἀκέων. Buttmann's derivation ἀ-χάρευ is improbable.

241. κληῖδε, here a *boll* or *bar*, which Philoctetus was to bind fast in its place.

245. ἤδη, 'by this time'; taking up the narrative of what was going on inside the hall, from l. 187.

246. σέλαι πυρές, 'in the ray of the fire'; a true locative, both in form and meaning.

248. ἔκ τ' ὀνόμαζεν, 'and spake it out:'. Eurymachus' speech is not a soliloquy. For the redundant εἶπεν, ἔπος τ' ἔφατο, cf. θ. 330. εὐχόμενος δ' ἄρα εἶπεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν.

249. αὐτοῦ = ἐμοῦ αὐτοῦ. Cf. κ. 26, νῆας τε καὶ αὐτοῦς (= ἡμᾶς αὐτοῦς). So κ. 339, χ. 38.

255. Διγχεῖη δὲ . . . πυνθίσθαι, 'why! that were a disgrace even for posterity to hear of.' Observe the δὲ 'in the apodosis.'

258. ἱερὴ τότο θεοῖο, sc. of Apollo (θεοῦ ἐπιστατοῦντος πῶ ῥόξω, as Eust. remarks). V. u. 156 and 276 sqq.

260. ἀτὰρ . . . ἱστᾶμεν. 'As for the axes [what harm] if we let them stand?' as we might say, 'suppose we let them stand.'

263. ἐπαρξάσθω δεπέσσιν, i.e. begin by pouring a small quantity of wine into the cups for a libation (ὄφρα σπεισάντες κ.τ.λ.) The dat. δεπέσσιν is governed by the preposition in the verb.

264. The libation was the regular beginning of a feast, but in this case it would have a special meaning, as if to atone for the profanation of Apollo's festival. On the morrow the trial was to be inaugurated by a sacrifice to the god of the bow.

271. ἐπεστέφαντο, simply 'filled up'; cf. β. 431, ἐπιστεφείας ὀνοια. Curtius connects the word with Lat. *stipare*; certainly the idea of *encircling* or *crowning* does not strictly belong to it; *στέφανος* comes to mean a crown only through its original sense of 'that which completes' (a person's honour or adornment). Vergil's *vina coronant* (Aen. 1, 723) is perhaps an intentional variation of Homer's meaning, though suggested by these words.

278. ἐπεὶ καὶ. καὶ here applies to the whole sentence, not to τοῦτο only. 'I address myself particularly to Eurymachus and Antinous, as being your chiefs; also, on account of what Antinous said.'

τοῦτο ἔπος, sc. νῦν μὲν παῦσαι κ.τ.λ.

284. ἀκομιστή. Cf. χ. 374, κακοεργής; ω. 251, δεργής.

285. ὑπερφιάλως, *excessively* = ὑπερφυῶς here in sense as well as in etymology.

289. 'Are you not content, that you feast at ease in our lordly company?'

294. χαρδὸν (*χαίρω*), with open mouth, *greedily*.

298. καὶ ἔρεε. According to the story, the Centaur tried to carry off Hippodamia, the bride of Pirithous, from the marriage feast.

302. δασίφρονι seems to stand, as Buttmann asserts, for δασίφρονι, so that the word would carry on the sense of δασθεῖς—ἀτην.

306. ἐπηγρόος, *kindness*, a δαξ ἐλημέων. The formation seems anomalous (v. on l. 112), and Aristarchus' reading ἐπηγρός (from adj. ἐπηγρός) is perhaps to be preferred: 'you will meet with no *kind friend*.'

308. Ἐχερον. This mysterious personage was by one account king of Epirus, by another a ruler of the Sikels, who was in the habit of putting to death with tortures all strangers whom he laid hands on; and he had carried the art of torture to such perfection, that criminals were sent him for punishment from great distances. There may be in this story a reminiscence of some early practice of abandoning the victims of justice or jealousy on a barbarian coast, in which case circumstantial tales about their fate would be sure to arise. The name might be translated 'King Grip' (Ἐχερος from ἔχω).

310. κουροτέρους. It is doubtful whether this word, comparative in form (v. on l. 146), has a comparative meaning.

312. ἀτέμειν, to *deprive* (of their just rights).

322. ἄξεσθαι, *will wed*; the full phrase is given l. 316: οἴκαδε ἄξεσθαι. V. on l. 214.

323. αἰσχυρόμενοι. The participle introduces the *reason* for their conduct; the anacoluthon is natural enough.

333. τί δ' ἀλέγχεα ταῦτα τίθεσθαι. The sense is 'why be ashamed of such a small matter, when your whole life here is a disgrace to you?' After all, she adds, it would be no disgrace to be beaten by so sturdy a beggar.

335. πατὴρς—ἀγαθός. In §. 199 *sqq.* Odysseus had called himself the son of Castor, a Cretan prince.

343. περηνυμένος. One would be tempted to give this epithet the meaning of *spirited* rather than *prudent* in some cases,

especially where it is applied to Telemachus; see below, l. 355, where his rather violent speech is called *πεπνόμενος*. The etymology, too, of the word (conn. with *πνέω*) would justify this interpretation.

344. 'As for the bow, none of the Achæans has better right than I to give or refuse it to whomsoever I will.'

348. αἶ κ' ἐθέλωμι . . φέρεσθαι. 'If I should choose even to give the bow to the stranger once for all to carry away,' i.e. make him a present of it.

350-353 = α. 356-359, where we have *μῦθος* for *τόξον*. In that place the lines are probably an interpolation: 354-358 = α. 360-364.

350. οἶκον, sc. the *γυναικωνίτις*.

359. The swineherd acts upon Odysseus' orders in l. 234 *σηγ*.

363. *πλαγκτέ*, *madman*; but Ameis and Mr. Merry translate, without metaphor, *truant*, *loiterer*.

364. οὗ, sc. *κύνας*.

369. ἄττα. *προσφώνησις νεωτέρου πρὸς πρεσβύτερον ἢ τροφέα*. Apoll. s. v.

376. The spectacle of Telemachus' passion, seeming to the suitors so aimless and exaggerated, restores their good humour.

381. Eumæus does not know that Euryclea is in the secret of Odysseus' return, and therefore gives the order in the name of Telemachus.

390. ὑπλον . . βέβλινον, a cable of *byblus*, such as those used in the construction of Xerxes' bridge over the Hellespont (Hdt. 7, 36).

ἀμφιελίσσης, *curving*, *curved on both sides*, a constant Homeric epithet of a ship. For the form cf. *Κλισσα*, fem. of *Κλιξ*.

395. κέρα, v. on l. 138. There was an old reading *κεράϊνες*, 'horn-worms.'

397. θηγήρ, *an admirer*. The sense is not improved by reading *θηρητήρ*, with Bekker and some MSS.; and, as Laroche points out, *θηρητήρ*, as the commoner word, is less likely to be right.

ἐπικλῶπος τόξων, *a judge of bows*. 'Επικλωποι means simply

'cunning,' as in λ. 364, ν. 291, or, with a gen., cunning or skilled in a particular thing, as here and in ξ. 281, ἐπικλοπος μύθων.

399. ὡς . . νωμῆ, 'from the way he handles it': cf. χ. 217.

400. ἔμπαῖος, in v. 379, ἔμπαῖον.

402. 'I would indeed the rogue might meet with such luck (only) as he shall have power to bend the bow.' The speaker does not believe that Odysseus can bend the bow, but fears he may somehow impose upon the suitors to his advantage. The position of οὕτως is remarkable. Cf. χ. 169.

407. ἐτάνυσσε, *tightens*: the peg (κόλλοψ) of the lyre is the analogue of the κορώνη of the bow.

408. ἀμφοτέρωθεν, *at both ends*.

411. καλόν, *clear, true*, showing the soundness of the string.

412. χρῶς, *their colour*.

419. ἐπὶ πῆχαι δάων, 'taking (and placing) it upon the middle of the bow.' The πῆχυν is now commonly explained to mean the place where the two horns are joined together (v. on l. 138); but the ancient authorities are doubtful whether it means this or the *string* of the bow. It might well mean *the centre of the string*, where an 'elbow' is formed when the bow is drawn. In A. 375, N. 583, an archer is said in shooting τόξον πῆχυν ἀνέλκειν, which might mean either to *draw* or to *bend* the bow, according to our explanation of πῆχυν, though the expression ἀνέλκειν seems decidedly to be more applicable to the string.

γλυφίδας, the *notches* of the arrow, *i.e.* the notch which received the string with those in which the feathers were fitted.

421. πελέκειν . . στελεῖς. 'And he did not fail to graze the handle-top of all the axes;' for στελεῖς (the handle, στελεῖον), v. Appendix. With πρώτης στελεῖς, cf. ἐπὶ πρώτῃσι θύρῃσι, χ. 260, and ἀντιγ' ὑπο πρώτῃν, γ. 275, 'the edge of the rim.'

422. θύραζε, Lat. *foras*, 'to the outside,' *i.e.* clear of the axes; cf. II. 408, where a man pulls up a fish ἐκ πόντοιο θύραζε.

427. οὐχ ὥς, *i.e.* οὐχ οὕτως ὡς. For the ellipse, cf. ω. 199.

428. δόρπον. Cf. v. 300 πηγ: Δεῖπνοι μὲν γὰρ τοὶ γε γελῶντες



τετόκοντο Ἴδού τε καὶ μενοεικές, ἐπεὶ μάλα πόλλ' Ἰέρυσαν· Δόρπον δ' οὐκ ἂν πως ἀχαρίστερον ἄλλο γένοιτο Οἶον δὴ τάχ' ἐμελλε θεῶ καὶ καρτερὸς ἀνὴρ Θησέμεναι.

429. ἐν φάει, sc. earlier than usual. *V. v.* 31 sqq., ὡς δ' ὅτ' ἀνὴρ δόρποιο λιλαιεται . . . Ἀσπασίως δ' ἄρα τῷ κατέδου φάος ἡελίοιο.

ἐψιάσθαι, from ἐψία, explained by Hesychius as = ὁμιλία. ἀπὸ τοῦ ἐπεσθαι. But the word seems rather to be connected with ψάω (cf. ἐστία) with the idea of 'wearing' or 'passing' (time), whence ἐψιάσθαι will = *to pass the time*. We have also ψιά = ἐψία, and ψιάζειν = ἐψιάσθαι.

431. Join ἐπι—νεῦσεν.

434. κεκορυθμένος, here simply *equipped*, as frequently; Telemachus had no *defensive* armour, a want which is supplied later, *v. χ.* 101 sqq.

## BOOK X., XXII.

1. Plato, *Ion*. 535 B., expresses some enthusiasm on the fine picture presented in these opening lines: Socrates says, addressing *Ion*, τὸν Ὀδυσσεῖα θύαν ἐπὶ τὸν οὐδὸν ἐφαλλόμενον ἄδῃ, ἐκφανή γενόμενον τοῖς μνηστῆρσι καὶ ἐκχέοντα τοὺς οἰστοὺς παρὰ τῶν ποδῶν . . . τότε πότερον ἐμφρων εἴ ἢ ἐξω σαινοῦ γίγναι καὶ παρὰ τοῖς πράγμασιν οἰεται σοῦ εἶναι ἢ ψύχη οἷς λέγεις ἐνθουσιάζουσα;

3. ταχέας, an *epitheton ornans*.

5. ἀάατος, *harmless* (*v.* on φ. 91). The 'harmless contest' is there forcibly contrasted with the slaughter that follows.

7. εἶσομαι, αἶ κε τε τόχωμι, 'I will see if I hit (the mark).' Some take εἶσομαι here from εἶμι, as εἶσατο in l. 89; but the expression would hardly be applicable to shooting at a mark.

9. ἄλεισον. From this incident is said to have arisen the proverb, Πολλὰ μετὰν πέλει κύλικος καὶ χεῖλεος ἀκρον. Ἀλεισον (α, λείος) is an embossed cup.

12. μέμβλετο = (ἐ)μεμ(ε)λετο.

τίς . . . θάνατόν; 'Who would think in a company of banqueters that one man among many, even though he were very strong, would devise death for him?'

16. ἐπισηρόμενος, *aiming at him*. The act would be more usual, as in Pind. Ol. 2, 160, ἔπεχε σκόπῳ τόξον, cf. below l. 75 of a charge ἐπ' αὐτῷ πάντες ἔχωμεν.

17. ἐτέρωσι, apparently = the opposite way to the cup; he fell *backwards*, as is shown by l. 20.

δέπας, the more general word used for the δλειςον of l. 9.

18. αἰλῶς, α *spout*: cf. Soph. Ajax. 1411, "Ἐτι γὰρ θερμαὶ σφραγγες ἄνω Φυσῶσι μέλαν μένος.

19. τράπεζαν, v. on l. 74.

25. The arms had been removed from the walls by the providence of Odysseus. See τ. 1-34.

27. κακῶς, *to thy hurt*, as explained by the following sentence.

28. νῦν . . . δλεθρος. 'Now is utter ruin certain for thee.' So τ. 773, ε. 305. αἰπὸς δλεθρος is not *praeceps ruina* (cf. Hesiod's expression, αἰπὸν δόλον, Op. 38), but rather *towering, overwhelming* destruction; the metaphor is not of a man falling from a cliff, but of the cliff falling on the man.

31. ὥκεν ἕκαστος ἀνὴρ. Eust. tells us that 'the ancients' repudiated this whole passage (27-43) on two grounds—(1) because it would be 'ridiculous for all to speak at once *like a tragic chorus*;' and (2) on account of the expression ὥκεν ἕκ. ἀνὴρ instead of the usual ὦδε δέ τις εἶπεν. The Alexandrines in this passage, and in τ. 203, made ὥκε = εἶπε, the sense in which they used the word in their own poetry (Ap. Rh. 1, 834, etc.) But in τ. 203, ὥκε may well have its usual meaning 'to make like,' and here it can hardly mean 'said,' since there is no sense in saying, 'They used this (threatening) language, *since* they thought Odysseus' act was unintentional.' On the other hand, taking ὥκε as = εἰκαζε, we must translate *made his conjectures, wondered*, and there is no other instance of this absolute use of the word. If we might venture on a correction, ὥχεν (intrans.) would give us exactly the meaning we seem to want. First the suitors threaten Odysseus with instant death; then 'each man *paused*,' in order to give him the opportunity to explain himself.

ἐπεὶ ἦ . . . ἐβόλοντα, 'since they said, surely he did not mean,' etc.

33. δλῆθρον πείρατα, 'the *ends* of destruction = *utter destruction*, as in l. 323, νόστοιο τέλος, 'complete or safe return.' Mr.

Merry in his note on μ. 51 shows the connection between the two meanings of *πείρα*, *end* and *rope*.

36. *ὅτι, in that*. Odysseus concludes that the suitors did not expect him to come back, from their conduct in his absence.

42, 43 = Ζ. 506, 507, but the second line here seems to be interpolated from that passage.

47. ἀτάσθαλα, v. on φ. 146.

54. ἐν μοίρῃ, 'within his portion,' i.e. 'justly'; his blood calls for no vengeance; cf. α. 35, where Aegisthus' conduct, being *ὕπερ μόνον*, involved subsequent punishment.

λαῶν σῶν. Eurymachus humbles himself and his fellows before Odysseus; the suitors were not λαοί, but βασιλῆες, Odysseus' 'peers'; both words are emphatic, 'spare the people, thy people.'

55. ἀρεσσάμενοι . . . ὅσα ἐκπέπονται, 'making good all that has been consumed'; cf. Δ. 362, ταῦτα δ' ὀπισθεν ἀρεσσόμεθ', εἰ τι κακὸν νῦν βέβηται.

κατὰ δῆμον, as it were, 'by public subscription.'

57. ἀμφίς, *apart*. Each suitor was to pay his twenty beeves' worth.

ἄγοντες, *bringing* (in payment).

59. ἰανθῇ, so κ. 359, ἰαίνοτο δ' ὕδωρ.

πρὶν . . . κεχολῶσθαι. 'Before that (i.e. before you get satisfaction) there is nothing in your wrath to provoke our anger.'

63. χείρας λήξαιμι, so Ν. 424, 'Ἰδομενεὺς δ' οὐ λῆγε μένος μέγα. The transitive use of the word is very rare.

67. ἀλλὰ . . . ὀλεθρον. 'But I think certain of you will not escape overwhelming ruin.' *τινα*, ironical, as in γ. 226, τῷ κέν τις κείνων γε καὶ ἐκλελādουτο γάμοιο.

70. ἀάπτους (for which Aristarchus wrote δέπτους) is prob. connected with *ἐπω* (= *σέπω*), used in compounds as *ἀμφέπω*, etc., in the sense of *to be about* or *with*. Hence *ἀαπτοὶ χεῖρες* are hands 'that one cannot join issue with,' *irresistible*. The derivation from *ἀπτομαι* will hardly stand, since the compound should be *ἀναπτος*.

74. φάσγανα. The suitors were not absolutely without arms;

for in those times, as Thucydides (1, 6) says, *πάσα ἡ Ἑλλὰς ἐσιδηροφόρει . . . καὶ ξυνήθη τὴν διαίταν μεθ' ὀπλῶν ἐποιήσαντο*.

*ἀντίσχεσθε τραπέζας ἰῶν* = simply *ἀντα ἰῶν σχέσθε τραπέζας*. In composition *ἀντί* bears the sense of *ἀντα* as well as its own, though never when used as a preposition. The tables (cf. l. 19) were merely boards supported on trestles; each guest had his own assigned him.

75. *ἐπ' αὐτῷ πάντες ἔχωμεν*, the Eng. phrase 'have at him,' cf. l. 15.

76. *ἁθρόοι* (*ἁ* *copul.* *θρόοι*) 'all together,' lit. 'with one voice.' *Ἀθρόοι*, the writing preferred by Aristarchus, appears to be an Atticism.

81. *ἄμαρτι*, *at the moment*. *V.* on *φ.* 189.

84. *περιφύκηδης* (from *περί*, *ρέω*); Lat. *circumfusus* (as in Lucr. 1, 39).

85. *ἰσυνθεῖς*, *bent double*, like a *withy*, *l'éta*, with which the word seems to be etymologically connected.

87. *θυμῷ ἀνιάζων*, 'in agony for his life': cf. Σ. 300, *κτεδεσσιν ἀνιάζειν*, 'to be in trouble for one's possessions.' The present phrase is used *φ.* 270 of Achilles in his struggle with the river.

89. *Ὀδυσῆος*, gen. governed by *ἀντίος*. Cf. O. 415, *Ἐκτωρ δ' ἀντ' Ἀλάντος ἐέλσατο*.

90. *ἔφρυτο*, pluperfect.

97. *ἡ ἑλάσσει . . . τύψας*. The alternatives are *α* *ἐθρυσ* (*φασγάνῃ ἄλξας*) and *α* *κυλ* (*προπρηνέει* [sc. *τῷ φασγάνῳ*] *τύψας*). Laroche and others read *προπρηνέα τύψαι*, i.e. 'strike him while he was stooping over the body'; but the reading is ill-supported, and the antithesis seems to require something more than *τύψαι* alone.

101. *δύο δοθρα*. The regular equipment for a single warrior, cf. l. 110.

104. *τῷ*, graphic, as though Telemachus pointed to him; 'yonder neatherd.'

106. 'Haste and fetch them, while I still have arrows to defend me.' *Οἷσε*, a *mixed* aor. form, like *προσεβήσετο* in *φ.* 5, and *δύσετο*, l. 113.

115. θαύρονα. *V.* on φ. 16.

118. ἀγχιστίνοι (ἀγχιστος) 'in heaps.'

121. ἐνώτια are the faces of the walls forming the sides of the doorway; the epithet *παμφανόωντα* implies that they were of polished stone, or at least coated with smooth plaster. So the upper rooms are called *σιγαλόεντα* (l. 418).

*παμφανόωντα* is a nasalized form for *πα-φανόωντα*, formed by reduplication from *φαν-* (*φαίνω*). A verb *παμφαίνειν* also occurs.

126 *ση.* *δροσθόρη δὲ τις ἔσκεν κ.τ.λ.* This passage is vaguely imitated by Vergil, *Aen.* 2, 458 *sqq.*: *Limen erat caecaeque fores et pervius usus . . . postesque relictæ A tergo.* The *δροσθόρη* appears to have been a side door leading from the *μέγαρον* into a passage (*λαύρη*) which passed along the outside of the wall of the *μέγαρον* (*ἀκρότατον παρ' οὐδὸν*) and opened into the *πρόδομος*, through which the court might be reached. Thus much we learn directly from the ancient commentators, but we do not know how far *their* account may be conjectural, and our data do not allow us to draw up a plan of the house with any certainty. That the *δροσθόρη* communicated eventually with the court is evident from l. 334, and it appears from the expression *ἀναβαλεῖ* that the door was not on a level with the floor of the *μέγαρον*.

*δροσθόρη* was connected by the ancients with *δρυνμι*, as either (1) a door which had to be *reached* by a leap, or (2) a door *opening* with a spring; it is now considered as = *δροσθόρη*, *i.e.* a *back-door*.

127. οὐδός means not only the *threshold*, but the *foundation* all round the hall, upon which the walls were built, and which was *exposed* only at the doorway.

128. ἔχον, 'closed it,' *sc.* the way into the *λαύρη*.

129. φράζεσθαι, 'to watch.' Eumaeus was posted, we may suppose, on the side of the hall in which the *δροσθόρη* was.

130. μία δ' . . . ἐφορμή, 'there was but one way to reach it,' this way being presumably a flight of steps, since the door was some distance from the ground.

132. οὐκ ἂν δὴ τις . . . ἀναβαλεῖ; a wheedling form of request; cf. §. 57, where Nausicaa says, *Πάπτα φίλ', οὐκ ἂν δὴ μοι ἐφοπλίσειας ἀπήνην*.

137. αὐλῆς θύρετρα, *i.e.* the doors of the *μέγαρον* opening into

the court, about which Odysseus and his friends stood. Their position gave them command of the narrow entrance (*στέμα*) of the *λαύρη*, where it opened into the *πρόδομος*.

143. *ῥῶγας*. The *ῥῶγες* seem to have been openings in the wall of the *μέγαρον* to give light to the stairs running up behind the wall to the upper rooms. Melanthius climbs up to the lowest of these, and so gains access to the *θάλαμος*, the door of which (l. 155) Telemachus had left open.

144, 145. Aristarchus repudiated these lines on account of the load Melanthius is made to carry; the simple explanation, that he fetched them by instalments, is perhaps justified by the imperf. *ἀνέβαυε*, while the aorists *ἔξελε* . . *βῆ* . . *ἔδωκε* summarise the results of his successive ascents.

149. *μέγα δ' αὐτῷ φαίνετο ἔργον*, 'and the thing troubled him,' lit. 'seemed serious': *μέγας* is frequently used of what is great not merely beyond one's expectation, but beyond one's desire.

156. *τῶν δὲ σκοπὸς ἦεν ἀμείνων*, 'but their watchman was better (than I)'; i.e. their watchman attended better to *his* business than I to mine. *τῶν*, sc. the suitors.

165. *ἀιδηλος*, prob. connected with *Ἄιδης*, 'the Devourer,' and hence 'pernicious.'

169. For the position of *οὗτος* cf. *φ.* 403.

173. *ἀποστρέψαντε*, *retorquentes*.

174. *σανίδας δ' ἐκδῆσαι δπισθεν*. The full expression would be *σανίδων ἑκάστην ἐκδ.*; v. on *φ.* 46. The *ὕστερον πρότερον* here appears very violent, but probably ll. 175-177 are to be considered as an afterthought. Odysseus at first merely tells the herds to bind Melanthius hand and foot, 'cast him into the chamber and make fast the door upon him': then he adds some further directions to ensure the security of so important a prisoner. Duentzer rejects ll. 175-6 as an interpolation from l. 192 sq.

175. *περήναντε*. As *πείραρ* has the two meanings of *rope* and *end*, so *πειράνω* means either to *tie* or to *complete*; the two meanings may be reconciled, because to tie the two ends of a rope together is, in a sense, to *complete* it. Here the rope was to be tied round Melanthius' body, the loose end passed over the beam, and made fast as soon as Melanthius was dragged to a sufficient height from the ground.

176. κίον' ἀν' ἐψηλῆν. The pillar would support Melanthius as he was being dragged up to the roof, and prevent his body from swinging.

181. The two herds post themselves one on each side the door, so as to seize Melanthius directly he passes the threshold.

188. κουρῖξ, *with a will* Ἀ παρ' εἰρημένον, which Crates and the ancients generally interpreted as = νεανικῶς, while Aristarchus and others connected it with κόρυς, making it = 'by the hair.' Crates is prob. right, since the word seems to be formed from the stem of the verb κουρίζω (*v. supra*, l. 185); cf. δδάξ (δάκνω), δκλάξ (δκλάδω).

190. διαμπερές, 'the whole way,' i.e. as far as they could.

192 sq. = *mutatis mutandis*, 175, 176.

195. νύκτα φυλάξεις, 'you will watch the night through': νύκτα appears to be not an acc. of duration, but the object of the verb (as though Melanthius were to keep watch *υπὸν* the night), since φυλάσσειν can hardly be used intransitively as = 'to be awake.' Cf. *ε.* 465, δυσκηδέα νύκτα φυλάσσω.

196. μαλακῇ . . ὥς σέ ἔοικεν. In the episode of Melanthius' meeting with Odysseus, *ρ.* 212-260, we hear how Melanthius neglected his charge, while he feasted with the suitors, and displayed his finery (ἀγλαΐας) about the town. It may be observed that in l. 195 Eumaeus gives him back his own words; Melanthius' contemptuous speech in *ρ.* 217 begins, Νόν μὲν δὴ μάλα πᾶγχυ κακὸς κακὸν ἡγηλάζει.

197. ἡριγένεια (sc. *θεῖα*) 'the morning-born,' generally an epithet of Ἥώς, but used alone here and in *ψ.* 347.

198. ἡνίκ' ἀγινεῖς αἴγας, 'at the (usual) time of your driving the goats.'

ἀγινεῖς = ἀγαις. A similar formation is found in Lat., as *prodinunt* (Enn.) = *prodeunt*.

201. ἐς τεύχεα δύντε. They had been armed in l. 114; but it was needless, it seems, to mention that they took off their armour when they were securing Melanthius.

206. Mentor (*β.* 225) had been left by Odysseus, when he sailed for Troy, as his steward.

203. ἀρήν, *harm*, prob. = *Ἐρήν*, conn. with *βάρύς*, and to be distinguished from *ἑρή*, a *prayer* or *curse*.

209. δηληλική more commonly = *δηλῆλικες* collectively, but is sometimes used of a single person, like *γένος*, *γενεά*.

217. ἐν δὲ. An instance of the use of *δέ* in the apodosis: cf. φ. 255.

οἷα μνουνῆς, 'for the nature of the deeds you are minded to do.' Cf. φ. 399.

219 *sqq.* 'But when we have despoiled you of your might with the sword, then all that thou hast in the house and in the field we will mingle with Odysseus' possessions,' i.e. for confiscation.

226 *sqq.* Athena reproves Odysseus, who was so forward in another man's quarrel, for his slackness in the defence of his own house.

231. πῶς . . . δλοφύρεαι δλκμος εἶναι; Eustathius is worth quoting on this passage: δεινῶς, he says, καὶ δρμέως εἰρηται· ὥσεὶ καὶ παῖς δνειδισθεῖη δλοφύρεσθαι φοιτᾶν ἐς διδασκάλου. The idea conveyed by δλοφύρεαι here is that of *making a fuss about* something that has to be done: cf. Achilles' speech to Polydorus, φ. 106, 'Ἀλλὰ, φίλος, θάνα καὶ σὺ· τίη δλοφηρέαι οὕτως; Κἀτθανε καὶ Πάτροκλος, δ περ σέο πολλὸν ἀμείνων.

233. πέπον is prob. neutral in meaning, = Att. ὦ μακάριε. In the pl., however, πέπορες (B. 235, N. 120) distinctly implies a reproach.

236. ἑτραλκεία = inclining to one side (to the exclusion of the other), *decisive*. But the writer s.v. in Ebeling's lexicon makes it mean 'inclining to the other side,' i.e. the side which one would not expect to win, the weaker. This sense is certainly applicable to most of the cases where the word is used, including Hdt. 8, 11; 9, 103, of victories of Greeks over Persians.

239. αἰθαλόεντος, *smoke-blackened*; or perhaps *gleaming*, in the light of the fire; v. on ω. 316.

240. ἄντην, *outwardly*: an adverbial accusative. In Lat. we have the subst. *antæ*, in the sense of a *projection*, or *outstanding part* of a building.

248. δάπτους, v. on l. 70.



250. ἐπὶ πρώτῃσι θύρῃσιν, 'hail by the door': for the expression cf. ο. 36, ἐπὶν πρώτῃν ἀκτὴν ἀφίκηαι, 'directly you reach the shore,' and πρώτῃς στείλειῃς, in φ. 412. The point of the phrase here is that it could be used only of a very small party.

253. βλήσθαι—ἀρεσθαι. Observe the change of mood. We may explain by joining closely Ὀδυσῆα-βλήσθαι, 'the-being-hit-of-Odysseus,' and κύδος-ἀρέσθαι, 'the-winning-of-glory,' and regarding the two compound expressions as objects to the verb.

256. τὰ δὲ πάντα, sc. ἀκοντίσματα, to be supplied out of the verb.

261. δὲ in *apodosis*, as in l. 217.

264. ἐπὶ, 'upon,' i.e. 'in addition to.'

269. δδαξ, a verbal adv. like Lat. *mordicus*: v. on l. 188.

ἄσπερον οἶδας. 'The earthen floor of Odysseus' hall seems to claim by this epithet to be a part of the surface of the earth; unless we are to suppose that the words mean that the dying took between their teeth 'an intolerable deal' of soil.

273. τὰ δὲ πολλὰ . . Ἀθήνη. The goddess wishes to keep up appearances by allowing Telemachus and Eumaeus to be slightly wounded: οὐ πω πύγχνυ δίδου ἑτεράλκεα νίκην.

279. Ctesippus is described, v. 287 *sqq.*, as a wealthy prince of Same (Cephalenia).

290. τοῦτό τοι ἀντί ποδὸς ξανήιον. These words passed into a proverb, as Eustathius tells us, = You are done by as you did. The allusion is to v. 299, where Ctesippus throws a goat's foot at Odysseus.

292. ἄλκων. Of the many interpretations given to this word, the old one, 'with crumpled horns,' seems after all the best; although in μ. 348, 355, the same oxen are described as ὀρθόκραιραι and ἑλικες. But it must be observed that in the Hymn to Hermes Apollo's cattle are described in l. 192 as κερδέσσιν ἑλικταί, an expression about which there can be no doubt, and then in l. 220, as ὀρθόκραιραι; so that one would rather be inclined to question the meaning of the latter epithet. Possibly the ancients, who connected it with κάρα rather than κέρα, were in the right.

293. οὔτ᾽. A 2d aorist form; the theoretic present is οὔτημι.

299. Of the two similes which follow the first is a lively image of the crowding and terror of the suitors; the second, though applicable to both parties, is introduced principally to represent the onslaught made by Odysseus and his friends.

302. *αἰγυπιοί*, *eagles* or *kites*; not *vultures*, which do not attack living creatures. Madame Dacier, on the strength of l. 300, *χαίρουσι δὲ τ' ἀερες ἀγροί*, supposed the *αἰγυπιοί* to be *trained hawks*; but we should expect from Homer a fuller account of the practice of hawking, which is not elsewhere mentioned in the poems.

304. The interpretation of this line has been confused by the ancients, who wished to give to *νέφεα* the sense of *νεφέλας* in later Greek, *i.e.* *nets, traps*. The ordinary rendering explains *νέφεα πτώσσουσai* as 'cowering away from the clouds'; but this seems a very forced and at the same time feeble expression for 'avoiding the open sky'; to say nothing of *πτώσσειν* being an intransitive verb. The passage might well be translated, 'They are scattered *in clouds* over the plain, cowering in fear.' *Νέφεα* (in apposition to *ταί*) would be a most appropriate description of the flocks of small birds.

308. *ἐπιστροφάδην*. In effect the expression = 'at their ease.'

310. For *Leiodes*, *v. φ. 145 sqq.*

313. *γυναικῶν*. The indignation of Odysseus at the wantonness of the women of the house is related, *v. 6 sqq.*

317. *Leiodes* thinks that he at least is free from *δρασθαίαι*; but in *φ. 146* it is said of him, *δρασθαίαι δὲ οἱ οἶψ' Ἐχθροὶ ἔσαν*.

322. *ἀρήμεναι*, present tense, but with a frequentative sense; 'often, belike, thou prayest,' now and heretofore.

325. *δυσηλεγία* (*ἀλέγω*), 'inconsiderate,' *pitiless*. The word is variously derived from *ἀλγος* or *λέγω* (*i.e.* as = *δυσλεχεία*), but there is no need to suppose that it differs in origin from *ἀπ-ηλεγώς* (l. 309). It might, however, mean 'ill-considerate' rather than 'inconsiderate,' *i.e.* *too* careful in looking after his victims.

329. *φθεγγόμενον*. Verg. Aen. 10, 554: *Tum caput orantis nequiquam et multa parantis Dicere deturbat terrae*.

330. *Τερπιάδης* . . *Φήμιος*. Both the name and patronymic of the minstrel are of a professional character. A *locus classicus*

for this kind of nomenclature is to be found, *θ.* 111-116, where the list of naval worthies reaches a ludicrous climax in the name of *Ἀναβησινέως*.

334. *ἐκδὸς μεγάρου*, sc. by the *ὀρσοθύρη*; *v.* on l. 126.

335. *Ἑρκείου*. Zeus of the Homestead, whose altar stood in the outer court, distinguished by Eust. from Zeus of the Hearth (*Ἐφέστιος*).

347. *αὐτοδρακτος* appears to mean one who sings his own compositions—is poet as well as singer: cf. the expression *διδάσκειν χρόνον* of the poet furnishing the words to the performers who were to sing them.

348. *τοῖκα . . θεῶν*. 'I am fit to sing to thee, as to a god.' The divine bard has found a divine subject for his song; he seems to imply that his powers have been wasted in singing to the unappreciative suitors.

352. *μετὰ δαίτας*, 'after supper.' Cf. *φ.* 428: *Νῦν δ' ὦρη καὶ ὄρνον Ἀχαιοῖσιν τετυκέσθαι* 'ἔν φάει, *αὐτὰρ ἔπειτα καὶ ἄλλως ἐψιάσθαι Μολπῇ καὶ φόρμυγι*.

364. *βοὸς . . βοείην*. Laroche adopts the common reading *θοῶς*, but *βοὸς* has the best MSS. authority, and the redundant expression is quite in the Homeric manner. It occurs also *P.* 389, *Σ.* 582, *βοὸς μεγάλου βοείην*. Cf. *βοῶν ἐπιβουκόλος*.

368. *περισθενέων*, as it were, 'in the overflow of his strength.'

376. *πολύφημος*. This epithet is applied in *β.* 150 to the *ἀγύρα*, and by Pindar (*Isth.* 8, 58) to a *θρήνος* sung by many voices. In its application here to Phemius there seems to be a touch of good-natured sarcasm on his account of his own accomplishments in ll. 347-8.

379. The two are not fully reassured, and take up the position of suppliants at the altar in the court.

383. *πάντας . . πολλοὺς*. They were all dead; and 'all of them' came to a large number.

388. *τῶν μὲν*. The particle emphasizes that part of the simile which is *not* applicable. It was not the sun that killed the suitors.

391. *εἰ δ' ἄγε*, *v.* on *φ.* 217.

394. κινήσας. Telemachus rattles the door, which was fastened on the other side, to attract the nurse's attention.

408. ἔθυσεν *in eo erat ut.*

δολοῦναι. δολοῦναι is properly used of the commendatory shout of praise to the god raised by the women at the conclusion of a prayer or sacrifice, as *e.g.* in γ. 450, δ. 787.

μέγα, *v.* on l. 149.

411 *sqq.* A most characteristic speech. 'Ὅστι is the law regulating man's dealings with the gods, of which Odysseus is, throughout Greek legend, a typically careful observer.

418. νηλείτιδες, *guileless* (ἀλκταίῳ, δλετῆς). The word occurs only in this formula (so in π. 317, τ. 498), and is variously written νηληγέες, νηληγείς, νηληγείς, νηληγίδες. Νηλείτιδες is justified by δλετῆς (*v.* 121); the fem. form is analogous to νησιώτης (*masc.* νησιώτης).

423. δουλοσύνην. The common reading is δουλοσύνης, but the construction of ἀνέχεσθαι with the gen. is unexampled at least in Homer, and in places where it is found in Plato, the gen. may be considered as a genitive absolute, since the subst. is always in conjunction with a participle: *v.* Stallbaum on Rep. 2, p. 367 D.

427. σημαίνειν, abs. 'to act as a ruler.' σημ. ἐπὶ γυναίξϊ is commonly taken as = σημαίνειν γυναίξϊ, *imperitare mulieribus*; but, seeing that orders are given to the women as a matter of course in the Telemachus in φ. 381, it seems likely that the ruler's function here intended is that of *punishment*.

428. ἀναβᾶσ' ὑπερώια. The more strictly correct expression is that of α. 362, ψ. 364, εἰς ὑπερῶ' ἀναβᾶσα. ἀναβαίνειν ὑπ. means properly 'to go up *through* the upper chambers,' but it is used much as we speak of 'going up the country.' In σ. 206, ψ. 85, we have καταβαίνειν ὑπερώια used in the same manner = ἐξ ὑπερῶων καταβαίνειν.

442. θόλου, explained by Schol. as 'a round building in which vessels for daily use were put aside.' The women were to be crowded into the space between this pantry and the wall of the courtyard, and there put to the sword.

ἀμύμονος, 'fair,' *i.e.* evenly built.

444. ἐκλάδωντ'. So Laroche, following Hermann, against

the *ἐκλεάδονται* of the MSS. An optative after *εἰς δ' κε* would be contrary to usage, but might be justified here on the ground that the clause is an afterthought, with a change of subject.

450. *ἀλλήλοισιν ἐρείδουσαι*, 'piling them one upon another.' So they are described in ψ. 47, *κείαρ' ἐπ' ἀλλήλοισιν*. The other reading *ἀλλήλοισιν* would give the meaning 'supporting themselves' (of the women in their fright) one upon another.

*σήμαινε*, 'ordered their task,' cf. l. 427 above.

451. *ἐπισπέρχων*, 'pressing them to the work.'

456. *ἐφόρεον*, sc. τὰ ἀποξυόμενα.

462. *καθαρῶ, honourable*. *Καθαρὸς μὲν ὁ διὰ ξίφους ἐδόκει θάνατος, μισρὸς δὲ ὁ ἀγχονιμαῖος, Eust.* Telemachus improves on Odysseus' orders in l. 448.

466 *sqq.* Telemachus first makes the rope fast to one of the pillars of the *θόλος*, and passes it in a series of slip-knots round the necks of the women; so that when it is brought round the building and made taut at a sufficient height from the ground (*ὑψὸς' ἐπεντανύσας*), the women are lifted off their feet and left hanging.

469. The *ἔρκος* must be a kind of *choke-trap* contrived with cords.

473. *δῆν* is for *δFήν*, as may be seen from the quantity of *μάλᾱ*.

474 *sqq.* There is no parallel in Homer to the barbarity of the punishment inflicted on Melanthius. It may be observed that it is in the punishment of *treason* (in the feudal sense) that the spirit of barbarity seems to be carried furthest and to survive longest.

481. *θείον . . κακῶν ἄκος*. Sulphur was considered specially valuable in religion for purification. Cf. II. 228, where Achilles before a libation *δέπας . . ἐκδθήρε θεείῳ*.

482. *μήγαρον*, v. below on l. 494.

484. *κατὰ δῶμα νέεσθαι*. Fäsi translates 'in den Männersaal kommen.' But (1) this would require rather *πρὸς* or *πρὸ* δῶμα, and (2) there is really very slender proof to show that *δῶμα* is ever used in the restricted sense of the 'men's apartments.' According to the ordinary meaning of *κατὰ δῶμα*, we should

translate, 'Bid all the women-servants *throughout the house* to come,' as in η. 103, πενήκοντα δὲ οἱ δῶμα κατὰ δῶμα γυναῖκες, κ. 349, αἱ οἱ δῶμα κατὰ δρῆσται εἰσι.

494. μέγαρον καὶ δῶμα καὶ αὐλήν. Eustathius supposed μέγαρον to mean here the hall of the *women*: in this he has been followed by some modern edd. who then take δῶμα to be the hall of the *men*. But, as Fisi remarks, there was no need to purify the women's hall, which was not the scene of slaughter; besides, μέγαρον, unless used in connection with women, seems always to mean the hall of the men. Δῶμα, again (v. above), seems too vague a word to restrict to any particular part of the building. The phrase may well mean 'the hall, the house, and the court,' the hall being *especially* mentioned, because it was the part of the house which needed purifying most: and so it alone is mentioned in l. 482. In the same way in Z. 316, where the house of Paris is described, θάλαμον καὶ δῶμα καὶ αὐλήν, the θάλαμος is especially mentioned, as being to Paris, or, at least, in that passage, the most important part of the house.

497. μεγάροιο. Here clearly the hall of the women is meant.

499. 'They kissed him, embracing his head and shoulders, and grasping his hands:' cf. φ. 224.

#### BOOK Ψ, XXIII.

1. καγχάδωσα, *laughing for joy*; Lat. *cachinnans*.

3. ὑπερικταίνοντο. This doubtful word Aristarchus explained as ἄγαν ἐπ' ἄλλοντο, προθυμονμένης μὲν αὐτῆς βαδίζειν ταχέως, μὴ δυναμένης δέ. We have to choose between ὑπερ-ικταίνοντο, i.e. *ικταίνοντο* beyond their wont, and ὑπ-ερικταίνοντο, i.e. *ἐρικταίνοντο* beneath her. Ἐρικταίνομαι might be connected with ἐρίζω, and we should translate 'struggled beneath her,' adopting the explanation of Aristarchus. Ἰκταίνομαι would be connected with ἴκω, or perhaps ἔκταρ, and ὑπερικταίνοντο would = 'sped very swiftly.'

7. ἦλθε . . καὶ οἶκον ἰκάνεται. A parallel to Aeschylus' famous tautology (v. Aristoph. Βατρ. 1126), in Choeph. 3, ἦκω γὰρ ἐς γῆν τῇδε καὶ κατέρχομαι. Ἦλθε expresses Odysseus' previous arrival in the island; οἶκον *ικ.* his actual presence in the house; ἰκάνεται here, as often, has a perf. sense.

9. κήδεσσκον, *mado hanc of*, v. on φ. 153.

13. 'And set the foolish in the way of prudence.' ἐπέβησαν is the causative 1st aor. In χ. 424, ἀναιδείης ἐπέβησαν, and below, l. 52, we have the intrans. 2d aor. in a similar connection.

14. ἔβλαψαν. The word seems to keep up the metaphor of the last line, 'checked thee,' sc. in the path of prudence in which Eurycleia had hitherto walked.

16. παρέξ, 'outside' (truth and reason): cf. the fuller expression in δ. 347, οὐκ ἂν ἐγώ γε ἄλλα παρέξ εἶποιμι παρακλιδόν.

19. Κακοῖλιον, cf. below, l. 97, μήτηρ ἐμή, δόσμητηρ; Γ. 39, Δύσπαρι; σ. 72, Ἴρος διρος. The line = τ. 260.

24. τοῦτό γε, 'thus far,' i.e. as Schol. puts it, τὸ μὴ μεθ' ὅβρωι ἀποπεμφθῆναι.

26. 'In very truth Odysseus did return, and is come to his home, as I tell thee;—the stranger (was he), whom all men reviled in the house.'

35. εἰ δ' ἄγε, v. on φ. 217.

38. οἱ δ' . . ἔμμενον, an example of *parataxis*, 'though they remained in their numbers.'

42. ἔχον, *withheld us* (from going to see).

46. κραταίρεδον οἶδας ἔχοντες, 'having the hard ground for their portion.' κραταίρεδον, the earth inside the hall being beaten and pressed into a firm, hard floor. ἔχοντες = 'occupying.'

48 = χ. 402, but is manifestly out of place here, and is omitted in the best MSS. The object to ἰδοῦσα is of course the sight described in the foregoing lines.

52. ὄφρα . . ἦτορ. 'That you twain may enter upon the path of joy, both of you in your heart.' The MSS. here all have σφῶν, and so Laroche, who also reads ἀμφοτέρων with less authority. But unless we can think with Schol. that ἐπιβήτορ is syncopated for ἐπιβήσεων (causal), the nominative seems absolutely required by the order of the sentence, though σφῶν can just be explained as a *dativus commodi* after ἦτορ. The mistake of writing σφῶν for σφῶι would have been a very natural one to a transcriber who was troubled by the hiatus.

53. πέποιθε = πεπόθατε. The stages of the contraction are πέποιθε, πέποθε, πέποστε (cf. πέπεισται for πέπεισθαι); finally the τ changes into its aspirate through the influence of the preceding σ, as in the case of ἥσθα, ὀσθα.

55. ἐφέστιος, here 'to his hearth,' ἐφ' ἐστίας; whereas Ζεὺς ἐφέστιος is ὁ ἐφ' ἐστίας.

56. κακῶς δ' . . οἴκῳ. 'But for them that did him wrong, the suitors, he took vengeance on them all in his house.' τοῖς, demonstrative pronoun.

64. ἀγασσάμενος, 'in indignation at.' The word is used of wonder, combined either with admiration or, as here, dislike.

65, 66 = χ. 414 sq.

68. Join νόστον Ἀχαιῶσ, 'his return to Achaia'; cf. ε. 344, ἐπιμαλεῖ νόστον Γαίης Φαιήκων, where Mr. Merry quotes Eurip. I. T. 1066, ἡ γῆς πατρίδας νόστος ἡ θανεῖν.

74. σάλην, in apposition to σῆμα.

75. τὴν . . φρασάμην. 'It I marked in washing him.' The recognition is described, τ. 392, νῆξε δ' ἄρ' ἄσπον ἰούσα ἀναχθ' ἐν· αὐτίκα δ' ἔγνω Οὐλήν, κ.τ.λ.

78. ἐμέθεν περιδώσομαι αὐτῆς, 'I will stako my life,' cf. Ψ. 485, δεῦρ' οὖν ἡ τρίποδος περιδώμεθα ἡὲ λέβητος. In later Greek, with the preposition repeated, περὶ τῆς κεφαλῆς περιδόσθαι, Aristoph. Ἰππ. 788.

81. θεῶν . . δῆνεα εἰρυσθαι, 'to keep watch upon the devices of the gods.' Penelope returns to her idea of l. 63, ἀλλὰ τις ἀθανάτων κτεῖνε μνηστήρας ἀγανούς. The scar she supposes some god had assumed to personate Odysseus. εἰρυσθαι is for εἰρόσθαι (εἰρόμαι).

85. κατέβαιν' ὑπερώια. 'She began to go downstairs': v. on χ. 428.

89. 'Then she sat down before Odysseus in the light of the fire by the opposite wall,'—opposite, that is, to that near which Odysseus was. τοίχου, gen. with locative meaning; we have the same phrase, I. 218, Αὐτὸς δ' (Achilles) ἀντίων ἕζετο Ὀδυσσῆος θέλειο τοίχου τοῦ ἐτέρου.

90. πρὸς κίονα, 'against a pillar,' i.e. with his back against it; the seats (θρόνοι) being without backs, the seat of the king



was placed against a pillar: cf. the description given by Nausicaa of her father Alcinous and his queen sitting with their thrones against the pillar in §. 305 *sqq.*

93. *ἄνευ*, 'in silence,' adv. from *ἀνεως* = *ἀνα(φ)ος*, prob. from *ἄνω*. The adj. occurs in Homer always in nom. pl. *ἀνεω*, whence Aristarchus concluded that it was in all cases, as here, an adverb. Suidas quotes an instance of nom. sing. from an unknown poet.

94. 'Her gaze would now rest anxiously on his face, and then would fail to discern him, for the sorry garments he had on him.' *ὅψει* must be taken with both clauses.

95. *ἀγνόησασκε*, contracted from *ἀγνοήσασκε*.

97. *ἀπηγέα*, *unfeeling*, prob. connected with Sansk. *anas*, 'face'; as it were, 'turning away one's face'; while *προσηγής* = 'inclining one's face,' *kind*.

101. *ἀφ' ἑστέα*, perf. opt. There is another reading, *ἀπ' ἑστέα*.

102. *ἔτι* *ἐς*, cf. φ. 208.

108. *νῶι*, emphatic, 'of ourselves.'

116. *τὸν*, demonstrative pronoun, 'she does not yet affirm that I am he.'

117. 'But let *us* (you—Telemachus—and I) take counsel how things may be best ordered.' A man, he proceeds, who is guilty of *one* man's blood generally has to flee the country: what must I do, who have slain so many? It may be observed that these lines go far to justify the existence of the 24th book. Odysseus' troubles are by no means over with the death of the suitors, and it was to be expected from the plan of the poem that 'the much-enduring man' should be left with a reasonable prospect of peace and quietness before him. *V.* below on l. 296.

119. *ἄσσηγῆρες*, *followers*. The word is *ἀσσηγῆρ* = Lat. *secutor*, with the copulative *ἄ*.

120. *πῆρός*. The use of this word here shows that it means *relations* in the most general sense; but in its restricted use it is applied only to marriage connections. Cf. θ. 581, *ἡ τις πῆρος ἀπέφθιτο . . . γαμβρὸς ἢ πενθερός*.

121. *ἔρμα πολλὸς ἀπέκταμεν*. Politically, Odysseus' slaughter

of the suitors was the destruction of all the nobles of the country.

125. ἐν ἀνθρώποις, 'among men'; cf. *ω.* 201. The use seems to be an extension of the *distributive* use of ἐν, in such phrases as δασσάμενοι ἐφ' ἡμέας, π. 386.

127 *sq.* = N. 785 *sq.*, and are omitted here in the best MSS. The expression, ἐμμεμαῶτες ἄμ' ἐψόμεθα is quite out of place in this connection.

134. ἡμῖν ἡγείσθω . . ὀρχηθῶμεν, 'let him lead for us the dance.' ἡμῖν must be taken rather as an *ethic* dative than as governed by ἡγείσθω; but the construction is not an uncommon one with ἡγείσθαι, though not elsewhere found in Homer. Cf. Pind. Pyth. 4, 248, πολλοῖσι δ' ἄγῃται σοφίας ἐτέροις.

136. ἡ οἱ περιναϊστέουσι = ἡ τῆς ἐκείνων οἱ π.

137. εἶρό, a regular epithet of κλέος, here rather *spreading* than already *widespread*.

139. ἄγρον . . ἡμέτερον, sc. the royal demeane, called properly *τέμενος*, as in ζ. 293 and elsewhere.

143. ὀπλισθεν, 'were decked for the dance,' sc. εἰμαθ' ἐλόμεναι, l. 132.

145. ἀμόμονος. This epithet, as applied to the dance, implies symmetry and perfection of time.

146. 'And the great house responsive sounded with the feet of men,' etc. τοῖσιν, sc. τοῖς ὀρχουμένοις, *ethic* dative.

150. σχελίσ, *hardy, shameless*, a meaning which is easily derived from the original one of 'hard,' 'enduring': cf. the two senses of τλῆναι, the word used in this passage, 'to endure,' 'to dare.'

151. εἰρησθαί, 'to guard': cf. l. 82, where the word is used in a slightly different sense.

157-162 = ζ. 230-235; but here it is impossible to connect l. 157 with what goes before; so that we must either regard the lines as an interpolation, or suppose a line to have dropped out after l. 156. Or again, the original may have been μελίζονα θεῖσα ἰδεῖν, which would easily be corrupted first into μελίζονα θεῖο' ἰδέειν, and afterwards assimilated to the passage in book ζ.

158. *ὄβλος*, *thick*; the word is etymologically connected with our *wool*, Lat. *vellus*, and must be distinguished from two other words—(1) *ὄβλος* = *ὅλος*, 'whole,' Lat. *salmus*; (2) = *ὄβλος*, with the meaning 'destructive,' or 'abominable.'

*ῥακινθίνῃ ἀνθεὶ ὁμοίως*, 'like the flower of the hyacinth,' i.e. in its glossy appearance.

166. *πῆρ*, to be joined with *γυναικῶν*, 'beyond all women.'

167. *ἀτέραμνον*, 'inflexible,' from *τέραμνος* (a participial form like Lat. *vertunnius*), said to mean 'seethable.'

171. *αὐτὸς*, *alone*, as is seen from the following line.

173. It is not pride, Penelope says, nor indifference, nor yet bewilderment, that make her seem cold to her husband; it is that she cannot recognise in the man before her the Odysseus who left her twenty years back. The language is that of one whose perceptions are deadened by long endurance; but there is a touch of hopefulness in the use of the second person *ἐγὼ*.

180. The *εὐνή* is described by its three parts: *κῶα*, the fleeces serving as a *mattress*; *χλαίνας*, the *blankets*; *ῥήγαι*, the *coverlet* of bright colours (*σιγαλόεντα*). Cf. v. 1 sqq., *Αὐτὰρ ὃ ἐν προδόμῳ εὐνάζετο δῖος Ὀδυσσεύς*. *Κάμ μὲν ἀδέψῃτων βοέην στῆρεσ'*, *αὐτὰρ ὕπερθε Κῶα πολλὰ ὄων*, *τοὺς ἱρεύεσκον Ἀχαιοί*. *Εὐρυνύμη δ' ἄρ' ἐπὶ χλαῖναν βάλε κοιμηθέντι*, where Odysseus, being still the despised beggar, has no coverlet.

186. *ῥηιδίως ἔθελων*, 'easily, at his will': *ῥεῖα μάλ'*, *ὥστε θεός*, as it is expressed in Γ. 380.

188. *μέγα σῆμα*, 'a mighty monument.' Odysseus does not appear to be thinking so much of the bed as something by which he might prove his identity; he rather calls it a *μέγα σῆμα* as a reason why it should be so hard to move.

190. *ἔρκεος ἐντὸς*, 'within the enclosure,' i.e. inside the outer wall enclosing the whole premises (cf. φ. 238); Odysseus subsequently brought the spot within the actual house, by building his *θάλαμος* over it.

191. *ἀκμηνὸς* (*ἀκμή*, *ἀκμάζω*), *in its prime*; to be distinguished from *ἀκμηνος*, *fasting*, a word which occurs only in the sixth book of the Iliad. Aristarchus established the distinction in accent.

*πάχετος*. This word is variously explained—(1) as a shortened

form of the comp. *παχύτερος*; (2) as a neut. subst. = *πάχος*; (3) as an adj. = *παχύς*. Of these (1) seems monstrous; either (2) or (3) would suit this passage, but (3) seems preferable, since it would also suit—however awkwardly—the only other passage in Homer where the word occurs, *θ.* 187.

194. *κολλητὰς, πυκινῶς ἀραρυίας, v.* on *φ.* 137.

195. *κόμην*, the whole bushy head of the tree, upper branches and leaves together.

196. *προταμὼν*, Lat. *præcidens*, 'trimming,' by cutting away the rough outside of the trunk.

198. *τέτρηνα δὲ πάντα τετέτραν*, 'I bored it all about with the gimlet,' sc. for the insertion of the ornamental nails and studs of gold, etc., mentioned below in l. 200. This practice is most probably what is meant by the epithet *τρητός*, so often applied to beds.

199. *ἐκ δὲ τοῦ . . ἔξεον*, 'And starting thence I shaped out my bedstead.' *τοῦ* = *τοῦ κομποῦ*. It is not necessary to suppose that any more supports were needed for the bedstead than the single olive trunk; considering the thickness which the trunk of the olive tree often attains (here emphasised—*πάχετος δ' ἦν ἤντε κίων*), and the way in which the branches are commonly thrown out near to the ground, it is quite possible that Odysseus may have cut out for himself a sort of cradle, consisting of the hole of the tree surrounded on all sides by the stumps of the branches, for only the upper boughs need be included in the word *κόμη*. It is probable that this is what he did, because it would be strange if Homer, generally so minute in his descriptions, should have omitted such important details as two or three bedposts (*ἐρμίνες*), and all the framework necessary to connect these with the olive stump. The bedding itself was of course laid, not upon the surface of this cradle, but upon the strapping (*ιμάντα βούς*) stretched from side to side.

201. *ἐν δ' ἐτάσσουσα . . φαινόν*, 'And over it I stretched strapping of ox-hide bright with purple dye.' *ιμάντα* is either put for the whole series of straps necessary to support the bedding; or it may mean a single broad piece of hide stretched over the whole surface. Either interpretation is justified by the original sense of the word, *binding* (Sansk. *si*, 'to bind'). For *βούς* as the *hide* of the ox, cf. *M.* 105, *τυκῆσι βέσσιν*.

205. *τῆς δὲ . . ἀναγνώσῃ*, cf. *K.* 187, *ὡς τῶν ἡδυμος ὕπνος*

ἀπὸ βλεφάρων δώλει Νύκτα φυλασσομένοισι κακῇ. Or, with the opposite arrangement, i. 256, ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἥτορ Δεισάντων.

209. σκόζην, 'be wroth': σκόζομαι = σκυθγομαι, as is seen in the form σκυθμάλειν, and is thus connected with σκυθρός, and prob. σκόνιον (σκύδιον), *supercilium*; hence its meaning, *to frown*.

210. The sentence παρ' ἀλλήλοισι . . ἰκέσθαι is the object of the verb, νῶν a *dativus incommodi*; the gods 'envied us our enjoying youth together, and reaching together the threshold of old age.'

213. νειόσσω adds the idea of *righteous* indignation, which is not contained in χῶεο.

214. ᾄδε, sc. as I do now.

218-24. These lines were rejected by the Alexandrines, ὡς σκάζοντες κατὰ τὸν νοῦν. The connection in thought intended seems to be: Helen would never have gone off with Paris if she had known that her doing so would involve the whole Achæan nation in a war to bring her back; so you may suppose that I (περίφρων Πηνελόπεια) should never have accepted another husband for fear of like consequences. But this rather implies that she would have done so without this fear before her eyes.

223. τὴν δὲ . . πένθος, 'But she did not first lay to heart the doom of her guilt,—that grievous doom, whence first came sorrow to us also.' The ἀτη is the whole train of evil consequences, the siege and capture of Troy, resulting from Helen's original crime, and which she ought to have anticipated.

πρόσθεν, sc. before her flight with Paris.

228. Ἀκτορίς, the patronymic of Eurynome mentioned below, ll. 289, 293.

ἔτι δεῦρο κισύσῃ, 'when I was still about coming hither,' i.e. still with my father, but on the point of setting out.

230. ἀπηνέα, v. on l. 97. Penelope, half in jest, recalls the epithet her son had attached to her.

235. πηγῆ (πήγνυμι), a firm, *full*, or *unbroken* wave. In the following two lines the poet is carried by his simile beyond the point where it ceases to be applicable.

237. τέτροφον, *thickens*; cf. ι. 246, θρέψας, of the Cyclops *curdling* the milk.

243. παράτη (περῶ; ? Lat. *porta*), *passage* or *gate*; here the gate by which the night and day pass in turn to the under world. The word is used both for the *west*, as here, and also for the *east*, by later poets.

Σολιχὴν is, of course, proleptic.

246. Phaethon here appears as one of the *horses* of Eos; Hesiod raises him to the dignity of her *son*; and in the later legend he is the son of the Sun himself.

248. ὦ γύναι, οὐ γάρ κ.τ.λ. For the *form* of the sentence, cf. κ. 174, ὦ φίλοι, οὐ γάρ πω κατεδυσμέθα . . εἰς Ἄλδαο δόμους . . Ἄλλ' ἄγετε. But here there is an anacoluthon; for the natural conclusion would be, 'come, let us consider what we shall do;' but Odysseus is weary, and ends ἀλλ' ἔρχευ, λέκτρονδε ἵομεν.

251. ψυχὴ μαντεύσατο Τειρεσίαο κ.τ.λ. Odysseus' descent to Hades is the subject of Book λ. The prophecy of Teiresias, given below, ll. 267-284=almost word for word λ. 121-137.

260. ἀλλ' ἐπεὶ . . θυμῷ. 'But since you have thought of it, and heaven has put it into your heart.' For the use of φράζομαι cf. φρασάμην, l. 75.

267 *sqq.* The wrath of Poseidon, invoked upon Odysseus by Polyphemos (ι. 526-535), is still unappeased, and an appropriate penance is enjoined on the hero for his offence; he is to be the apostle of Poseidon's divinity to the inland people, who know nothing of the sea.

273. σῆμα, a sign by which Odysseus might be sure of the people's ignorance of the sea. He would meet a man who would mistake the oar which he carried for a winnowing-fan (ἀθηρηλογόνον).

278. ἀρνείον, ταύρον, κάπρον. So λ. 131. There is no other mention in Homer of this form of sacrifice, which is the later Greek τραγῆα, the Roman *suovetaurilia*.

281. The prophecy of 'a death from the sea' was fulfilled, according to the legend, by the hand of Telegonus, Odysseus' own son by Circe: in search of his father he landed on the coast of Ithaca, and killed him unawares with the prickle of a fish (τρύγων), which he had used for lack of metal to point his

spear. There was an old reading *ἐξ' αὐτοῦ* = 'far from the sea' (adj.)

282. *ἀβλήχρως μάλα τοῖος*, cf. Ψ. 247, *ἐπεικέτα τοῖος*; γ. 821, *μέγα τοῖος*; and our use of *so* and *such* to emphasize an epithet.

283. *ἀρημένον*. This word seems best considered as = *Feßarhmenos*, and connected with *βάρος*, 'grown heavy.' Cf. ζ. 2, *ὕπνῳ καὶ καμάτῳ ἀρημένος*.

290. *ὑπολαμπόμενάων*. The preposition adds to the verb the notion of *subordination*: the torches seem to give their light to assist the action.

291. *ἐγκονέουσαι*. Benfey is probably right in connecting this word with Lat. *an-cus*, *anc-illa*, *ex-anc-lare*; for the termination cf. *διδάκ-ονος*. (Buttm. Lexil. s. v. *διακτωρ*.)

296. *λέκτροιο παλαιῶ θεσμῶν*. This expression is translated by A. Sabinus, Ulyss. to Penelope, 130 *agg.*, 'precor ut properet ille venire dies, *Antiqui* renouet qui lactus foedera lecti, Et tandem incipias coniugo, care, frui.'

Aristarchus and Aristophanes, as Eustathius tells us, made the Odyssey end with this line, 'considering the remainder as spurious. But,' he continues with some indignation, 'great critics as they are, they reject some of the most natural incidents, . . . such as the recapitulation (ll. 310-341) . . . and the recognition of Odysseus by Laertes,' etc. Cf. on l. 117.

303. *ἀδελῶν*, v. on χ. 165.

305. *ἠφύσσεται οἶνος*. For the change of voice, cf. ι. 45, *Ἔνθα δὲ πολλὸν μὲν μέθυ πίβεται, πολλὰ δὲ μῆλα Ἔσφαζον*, where the *wine*, as here, is the subject, the *sheep* the object, of the verb.

306. *ἴσα κήδε' ἔθηκεν Ἀνθρώποις*. Cf. Odysseus' description of himself in ι. 19 as *ὅς τις πᾶσι δόλοισιν Ἀνθρώποις μέλω*.

310-333 recapitulate the narrative told by Odysseus to Alcinoüs, Books ι.-μ. The story of his arrival and reception in the country of the Phæacians is the subject of Books ε.-θ.

318. *Τηλέπυλον*. The word is commonly explained to mean that the gates of the city were far apart; but it is simpler to interpret it as 'the city of the far-off gate,'—the gate, that is, by which the sun enters the under world; for it was there (*ἐν περάτῃ*), that the city seems, according to the description in κ. 82-86, to have been placed.

319. *οί*. The antecedent to the relative must be supplied from the adj. *Λαιστρυγονίων*. 'Telepylus of the Laestrygonians, who,' etc.

320. This line, omitted by most MSS., is inconsistent with the narrative, κ. 118-132; for the crew of Odysseus' ship escapod with him.

326. *Σειρήνων ἀδινάων*, 'the restless' or 'busy Sirens'; restless, that is, in singing. The ordinary meaning of the word is *thronging, abundant* (*ἄδην*): the connection between the two ideas is well shown by the Eng. *swarm*, as compared with Germ. *schwärmen, schwärmerci* (*enthusiasm*). There were but two Sirens (μ. 52), so that the epithet cannot here apply to their number.

339. *περὶ κῆρι*. *περὶ* must be taken as an adverb in this phrase (= *gracilly*), though it is accentuated as if it were a proposition. The accent is no doubt due to the juxtaposition being mistaken for grammatical connection.

342. *δευτάτος*, *last*: superl. of *δευτερος*, used in the purely temporal sense, 'later'; Ψ. 247, *οἱ κεν ἐμεῖο Δευτεροι ἐν νήεσσι πολυκλήσι λίπησθε*; and X. 206, *ὁ δὲ δευτερος ἔλθοι*, 'too late.'

347. *ἡριγένειαν*. Cf. χ. 197.

357. *ληίσσομαι*. Thuc. 1, 8 . . *Οἱ γὰρ Ἕλληνες τὸ πάλαι . . προσπίπτοντες πόλεσιν ἀπειχίστοισι καὶ κατὰ κόμας οἰκουμέναις, ἤρπαζον καὶ τὸν πλεῖστον τοῦ βίου ἐντεῦθεν ἐποιούντο, οὐκ ἔχοντες πῶ αἰσχύνην τούτου τοῦ ἔργου, φέροντος δὲ τι καὶ δόξης μᾶλλον*. And so Achilles speaks of plunder as the natural method of acquiring cattle in I. 46, *Ληιστοὶ μὲν γὰρ τε βόες καὶ ἱφία μῆλα, κτήτοὶ δὲ τρίποδες κ.τ.λ.*

359. *πολυδένδρεον ἄγρῶν*. See above, I. 139.

360. *μοι*, *othic dative*.

365. *μηδέ . . προτιόσσεο*, sc. lest her countenance should betray her knowledge of what had happened.

372. *νυκτὶ κατακρήψασα*, as in Verg. *Æn.* i. 411, 'Venus obscuro gradientes aëre saepit.'



## BOOK Ω. XXIV.

1. **Κυλλήνιος**, from the mountain Cyllene, in Arcadia, where Hermes was born.

**ἔκαλετο**. The unquiet ghosts were no doubt hovering over the bodies of the slain. But elsewhere in Homer souls need no conductor to guide them to the under world; and the fact that this office is here attributed to Hermes is one reason assigned for supposing this *Nékyia deutéra* to be an interpolation.

2. **ῥάβδον**, described in the same words *ε. 48*.

6. **θεσπεσίω**, *ceris*. 'Haec loca capripedes Satyros Nymphasque tenere Finitimi fingunt.' The word is best derived from *θεός, ἔπω*; *v. on δαπτος, χ. 70*.

7. **ἐπεὶ κί . . ἔχονται**. 'Whenever one of them falls from the chain (hanging) from the rock, where they cling to one another.' The clause *ἀνὰ τ' ἀλλήλησιν ἔχονται* explains the formation of the *δρμαθός*. It also adds something to the picture of confusion, reminding us that one bat detaching himself from the chain involves the fall of all those below him.

10. **ἀκάκητα**, *the Healer*, or *benignant*, an Aeolic nom. like *ἔκπτοα*. This epithet of Hermes (*cf. II. 185*) and of Prometheus (*in Hes. Theog. 614*) is commonly derived from *ἀ priv., κακός*. But 'not harming' is a feeble negative epithet for either god or man: it is best, therefore, referred to *ἄκος*. This will agree well with the power ascribed above to his wand, *τῇ τ' ἀνδρῶν δμματα θέλγει*.

11. **πᾶρ δ' Ἰσαν Ὠκεανοῦ . . ῥόας**. So in Odysseus' narrative of his descent to Hades, *λ. 21*, *αὐτοὶ δὲ παρὰ ῥόον Ὠκεανοῦ ἦιομεν*.

**Λευκάδα πέτρην**. This is not the famous rock of Leucas, celebrated as the 'Lovers' Leap;' but the name may have been transferred thence to the under world, as in the case of the rivers Styx and Acheron. The Infernal Rock may perhaps be identified with that described in *κ. 515*, *πέτρῃ τε ξύνεσσι τε δύο ποταμῶν ἐριδούπων*.

12. **ἡελίοιο πύλας**, the gates through which the setting sun passes, the *περάτῃ* of *ψ. 243*.

**Ἰμῶν δνείρων**, 'the land of dreams,' whence the dreams are said to pass through the two gates of ivory and horn, *τ. 562 sqq.*

Their habitation is here placed near the gates of the sun, *i.e.* in the border land between the dead and the living.

13. ἀσφοδελόν, adj. = τὸν ἔχοντα ἀσφόδελον. The asphodel, growing in waste and swampy plains, is transplanted by the poet into Hades, to picture the dreariness which reigns there.

15-18 = λ. 467-470, εἶρον δὲ ψυχῇ being substituted for ἦλθε δ' ἐπὶ ψυχῇ.

19. κἄνον, sc. Achilles. Cf. λ. 483 *sqq.* Achilles is a king even among the dead.

20-22 = λ. 387-389.

24 *sqq.* It seems unnatural that this conversation between Achilles and Agamemnon should have taken place just at this time, seeing that they had been long together in Hades. The intention of the poet may possibly be to heighten the picture of the misery of the dead, by representing them as perpetually discussing their own deaths and funerals, always 'talking of graves, of worms, and epitaphs.'

24. Join *περὶ—ἀνδρ' ἡρώων*, 'above all heroes.'

28. καὶ σοὶ, 'to thee, great as thou wast.'

*πρῶτα*, *early*, *πρὸ τοῦ δέουτος*, as Schol. explains it.

30. τιμῆς . . ἥς περ ἄνασσε, 'such honour as thou hadst when thou wast king.' Some word like ἀπονήμενος must be supplied with ἥσπερ to complete the sense.

37. Ἀργεος. The 'Pelagic Argos' (B. 681) in Thessaly. Achilles' home is meant: but Agamemnon could hardly use the name without a thought of that other Argos where he met his own death on his return.

39. σὺ δὲ . . ἐπιοσυνάων = (with change of person) II. 775 *sq.*, applied to Cebriones, Hector's charioteer.

46. Cf. the words of Pisistratus in δ. 197, Τοῦτό νυ καὶ γέρας ὁλον δίζυροῖσι βροτοῖσι Κεῖρασθαί τε κόμην βαλλέω τ' ἀπὸ δάκρυ παρειῶν.

47. μήτηρ, sc. Thetis. ἀλήσιν, used for the Nereids, as in Σ. 432. Cf. ἀλίοιο γέροντος, below, l. 58.

55. μήτηρ . . ἔρχεται. 'It is his mother, she that cometh out of the sea with the immortal sea-nymphs.'

56. *ὃς παῖδός τεθν. ἀντιώσα*, 'doing honour to her dead son.' The expression seems to be an extension of the phrases *ἀντιᾶν τάφου*, *γάμου*, etc. Elsewhere *ἀντιᾶν* with gen. of a person = 'to meet in battle.'

58. *ἄλλοιο γέροντος*, here Nereus. In δ. 384 the same expression is used of Proteus.

60. *Μοῦσαι . . ἐννέα πᾶσαι*, 'the muses, nine in all:' cf. χ. 424, *τάων δώδεκα πᾶσαι*. The number of the muses is not elsewhere given in Homer; and here the poet passes easily in l. 62 to the single muse. With the latter we may compare the vague use of *θεός* ('Providence,' or 'divine power').

62. *τοῖον . . λίγεια*. 'In such sort did the muses' piercing song stir their heart.' *ἐπώροπε*, as in the phrase *ὕψ' ἡμερον ὥρε γόοιο*. The preposition seems to confine the action of the verb to the feelings of the persons affected; so that *ἐπώροπε* is best taken at once in a transitive sense; if it be intransitive, it must mean 'pealed in their ears.'

65. *πολλὰ . . βόυς*. Cf. Ψ. 166-169. The funeral of Patroclus was further graced by the sacrifice of horses, dogs, and Trojan captives.

66. *Θικας*, v. on χ. 292.

67. *ἑσθῆτι θεῶν*, sc. the *ἀμβροτα εἶματα* of l. 59.

69. *τεύχεσιν ἐρρώσαντο κ.τ.λ.* 'ran in armour round the pyre.' For *ἐρρώσαντο* cf. ψ. 3. This ceremony was performed at the funeral of Patroclus by Achilles' own followers, the Myrmidons, Ψ. 13, *οἱ δὲ τρίς περὶ νεκρὸν εὐτρεχας ἤλασαν ἱππους*. Here the representatives of the entire host (*ἥρωες Ἀχαιοί*) honour the obsequies of Achilles by taking part in it. The Romans practised a similar rite at great military funerals (*decuratio*).

71. *ἤνυσεν*, Lat. *confectit*.

73. *οἶνε*. In Ψ. 250 wine is used to quench the fire on the pile.

77. The bones of Patroclus had been only provisionally buried, waiting for the burial of his friends: v. Ψ. 244.

80. *ἀμύμονα*, cf. χ. 442; ψ. 144. Applied to the mound, the meaning would be 'symmetrical,' 'fair.'

81. *ἱερὸς*, a remarkable epithet. Eust. explains it, *ὡς ἐπὶ*

ἀρετῇ τολμπεύσαντα τὸν δεκαετῇ ἐκείνον πόλεμον, i.e. the extraordinary endurance of the Greek host had gained for it a kind of reverence beyond what is commonly paid to mortals: cf. the humorous application of the word in Plato (Rep. 3, p. 398) to the poet, εἰ ἡμῖν ἀφίκοιτο εἰς τὴν πόλιν αὐτός τε καὶ τὰ ποιήματα βουλόμενος ἐπιδείξασθαι, προσκυνούμεν ἂν αὐτὸν ὡς ἱερὸν καὶ θαυμαστὸν καὶ ἥδυν.

82. ἐπὶ . . πλατείᾳ Ἑλλησπόντῳ, sc. where the Hellespont widens towards the Aegean, whether the actual opening is meant or the (comparatively) broad reach just within the promontory of Sigœum. This explanation, which is that of Eust. on H. 86, seems the most natural; it is just as we speak of *the broad Severn*, etc., meaning the river at its mouth.

83. ποντόφιν, strictly *ablative*.

85. αἰτήσασα θεούς, 'having begged them (i.e. the prizes) from the gods.'

87. τάφῳ . . ἀντεβόλῃσας, so λ. 416, φόνῳ ἀντ. The sense would be well given by our phrase 'to come in for' a funeral, etc. The genitive in this expression is more common: cf. δ. 547, τάφου; φ. 306, ἐπηγύος.

88. ὅτε κέν . . δεθλα. Some, as Füssi, take ζώννυνται as subj., and read ἐπεντύνονται. It is, however, possible to explain the indicative, comparing κ. 410 sqq., Ὡς δ' ὅτ' ἂν ἀγρᾶνλοι πόριες περὶ βοῦς ἀγελαίας Ἐλθούσας ἐς κόπρον, ἐπὶν βοτάνης κορέσωνται, ἡδῶσαι ἅμα σκαίρουσιν ἐναντία, where, as Füssi remarks, σκαίρουσιν is absolved from its connection with ὅτ' ἂν by the intervening parenthesis ἐπὶν . . κορέσωνται. So here the parenthesis ἀποφθιμένου βασιλῆος, = ἐπὶν ἀποθάνῃ βασιλεὺς, may justify the indicatives ζώννυνται, ἐπεντύνονται.

95. αὐτὰρ . . ἥδος. 'But what part have I in this pleasure?' The pleasure, that is, of an honourable death and burial, the remembrance of which, according to Greek ideas, was perhaps the greatest pleasure which the dead were held capable of feeling.

ἐπεὶ πόλεμον τολύπευσα. Agamemnon contrasts his miserable end with the strong claims he had to a better fate: he had done so much, and gained nothing.

97. οὐλομένης, *accursed*. This intransitive rendering, given as an alternative by Apollonius and Hesych. s. v., suits the usage as well as the form of the word better than the ordinary

transitive interpretation. The writer in Ebeling's Lexicon says, 'οὐδόμενος proprie is est de quo dictum est ὄλω.' Cf. the use of *οὐήμενος*, a. 33.

99. *διάκτορος*, 'the runner,' connected, according to Buttmann, with *δίδω* = *διώκω*; but in later times interpreted as from *διάγω*, ὁ *διάγων* τοὺς νεκρούς or τὰς ἀγγελίας.

*ἀργειφόντης* (an Aeolism for *ἀργει-φάντης*) 'shining.' Alcman's use of the word (p. 35, *τυρὸν ἐτύρησας μέγαν ἀτρυφὸν ἀργειφόνταν*) seems to make necessary the abandonment of the traditional translation, 'slayer of Argus.' The structure of the word points the same way, since 'Argus-slayer' should be *ἀργοφόντης*, not *ἀργειφόντης*. At the same time the myth of Hermes slaying Argus is of undoubted antiquity: v. Max Müller, *Science of Lang.* II. xi. p. 518 *sqq.*

103. *Ἀμφιμόδοντα*, v. χ. 277.

107. πάντες . . ἀρίστους, 'All chosen men and companions in age; nor would one have made other choice in picking out the best men throughout the city.'

113. *μαχεόμενοι*. So λ. 403, *μαχεόμενον*; and in ρ. 471 we have *μαχεύμενος*. These forms appear to be simply a later manner of writing *μαχόμενος* and *μαχεόμενος*, since in the old alphabet *ει* and *ου* were both expressed by the simple vowels *ε* and *ο*.

Comparing the passage λ. 399-403, we should probably take *μαχεόμενοι* here as a *nominativus pendens*, referring to the suitors: 'Or was it in fighting for a city and its women (that you fell)?'

118. μηνί δ' ἐν ὅλῳ κ.τ.λ. The first words are emphatic; the sense is, 'It took us a whole month to get across the sea,' the time occupied in persuading Odysseus to embark accounting for part of the month.

ὅλῳ = ὅλῳ. V. on ψ. 158.

119. σπουδῇ, 'with trouble' = *scarcely*. The word is commonly used in Homer in this sense, as *σχολῇ* in Attic. Cf. γ. 297, *σπουδῇ δ' ἤλυξαν δλεθρον*; ν. 279, *σπουδῇ δ' ἐς λιμένα προερέσσαμεν*.

*παρπεπιθόντες*. Homer knows nothing of the story of Odysseus' feigned madness, and the discovery of his imposture by Palamedes.

124. ἡμετέρου θανάτου κακὸν τρόπον, 'the evil accomplishment,' i.e. 'the evil manner of our death.'

128-146 = β. 93-110, and in τ. 139 sqq. Penelope tells the story of the web in almost the same words.

129. ἱστὸν, here the *warpi*, the threads of which were said *ἱστασθαι*, the loom being, like all ancient looms, upright. Cf. Ovid. Met. 4, 275, 'radio stantis percurrens stamina telae.' The epithet λεπτόν shows that some part of the fabric, not the loom itself, is meant.

135. τανηλεγός. This word is most probably to be classed with ἀπηλεγής, δυσηλεγής, as a derivative of ἀλέγω (v. on δυσηλεγής, χ. 325). We should then translate, 'with far extended cares,' 'far-reaching': whether the epithet means that Death's care for his destined victims dates from far back in point of time, or (as seems more likely) that his cares reach to the ends of the earth.

140. ἐπὶν . . παραθείτο. It seems impossible to correct with Bekker to ἐπέι, against the overwhelming testimony of the MSS. For ἐπὶν with opt. cf. δ. 222, 'Ὅς τὸ καταβρόχειεν, ἐπὶν κρητῆρι μίγειν, ὃς κεν ἐφημέριός γε βάλαι κατὰ δάκρυ παρειῶν'; and T. 208; Ω. 227. It seems indeed to be the rule with Homer to use ἐπὶν, not ἐπέι, with the opt. after historic tenses in cases where ἐπὶν would have been used with the subj. after a primary tense.

147. εἶθ', cf. χ. 182.

159. τὸν, demonstrative; γινῶναι τὸν ἔόντα, 'to know that it was he': cf. ψ. 116, οὐ πώ φησι τὸν εἶναι.

167. δ . . ἄνωγε. This is of course only a very natural conjecture; cf. φ. 1.

175. μὲν (sc. Odysseus), object of ἐποτρύνων, 'encouraging him': ἐκέλευσεν, sc. τόξον δόμεναι.

178 sq. Cf. χ. 1-16. Amphimedon in these few words recalls vividly his impressions of the fatal scene; the commanding attitude of Odysseus; his preparations, so meaningless to the suitors, until they were explained by the shot which struck down their chief.

ἐκχεῖται' διστοῖς, sc. αὐτοῦ πρόσθε ποδῶν, χ. 4.

179. δεινὸν πανταίνων. Cf. λ. 608, of the ghost of Heracles.

182. σφί, our onomics.

193. ἦ . . . ἄκουιν. 'Ἀρετῇ, τουτέστιν εὐτυχίᾳ εὐδαιμονίᾳ, Eust. We may then either take σὺν ἀρετῇ as a phrase like σὺν θεῷ, σὺν τύχῃ. 'By the aid of great good fortune didst thou gain thy wife,' or (better) we may translate 'With great advantage (to thyself),' etc. For the sense of ἀρετῇ cf. T. 242, Ζεὺς ἀρετὴν ἀνδρῶσιν ὀφέλλει τε μνῦθαι τε; and the use of ἀρετῶν, θ. 329, οὐκ ἀρετᾷ κακὰ ἔργα.

194. ἀμύμονι. There is such good MSS. authority for reading here ἐχέφρονι as in l. 198, and ll. 197, 198 are so awkward and un-Homeric, that we might reasonably suspect the whole following passage, ll. 195-198, as an interpolation. The general sense would certainly run better if we could read without break:—

ἦ ἄρα σὺν μεγάλῃ ἀρετῇ ἐκτήσω ἄκουιν·  
ὥς ἀγαθαὶ φρένες ἦσαν ἐχέφρονι Πηνελοπείῃ,  
οὐχ ὥς Τυνδαρέου κόρη κακὰ μήσατο ἔργα κ.τ.λ.

The interpolated passage seems to have been constructed on a principle of antithesis quite foreign to the Homeric style. Thus κουριδίον κτείνασα πόσιν, l. 200, is balanced by εἰ μέμνητο . . . ἀνδρὸς κουριδίου, the στυγερὴ δαιδῆ by the δαιδὴν χαρίεσσαν of l. 198.

198. Join χαρίεσσαν . . . Πηνελοπείῃ '(a song) to delight Penelope,' i.e. in her praise.

199. οὐχ ὥς. Cf. φ. 427, ἔτι μοι μένος ἐμπεδὸν ἐστίν, Οὐχ ὥς με μνηστήρες ἀτιμᾶζοντες ὄνουνται.

201. ἐπ' ἀνθρώπους, v. on ψ. 125.

202 = λ. 434; o. 422.

204. ἴστανται, dual, with a plural subst., as frequently.

205. οἱ 84, Odysseus and his party; the narrative is here resumed from the last book.

207. κτεάτισσεν appears to mean here 'made a possession,' 'settled,' since ἐπεὶ μάλα πολλὰ μόγησεν can hardly refer to anything but the labour bestowed on the cultivation of the land. The rocky soil of Ithaca would require much labour before it could be called 'a possession' at all.

208. κλίσιον, a word of uncertain meaning, most probably =

'a lean-to' (conn. with κλίνω), running round the actual house. Κλίσιον is a διαξ ειρημένον, for the Attic word (Dem. Cor. 40, etc.) is κλίσιον, *taberna*.

210. δμῶες ἀναγκαῖοι, *bondmen*. These would probably be captives taken in war, and reduced to slavery, as opposed to native serfs, θῆτες, the amount of whose services would be limited by custom.

215. σὺν . . ὅς τις ἀριστός, in apposition to δείπνον.

224. αἰμασίς λεξόντες. Cf. σ. 359, αἰμασίς τε λέγειν καὶ δένδρεα μακρὰ φυτεύειν. The αἰμασίαι are the stones used to make the αἰμασίς = 'a dry wall.'

225. γέρων, sc. *Dolius*.

229. γραπτύς, *scratches*; a verbal subst. from γράφω, like τανυστός, φ. 112.

231. πένθος ἄλξων. In ρ. 489 the phrase πένθος ἄλξων is evidently used of 'fostering,' or 'cherishing one's grief,' and so we must take it here. Laertes is supposed to cherish his sorrow by wearing an appropriately wretched dress.

235. μερμήριξε . . κύσσαι . . ἥ . . ἐξέροιο, a combination of the two constructions of μερμηρίζειν; with inf., to hesitate *about* doing a thing; and with ἥ . . ἥ . . , to hesitate *between* two alternatives.

238. ἕκαστα . . παρήσταιτο corresponds exactly to ἕκαστα εἰπείν above.

240. κετρομύεις. Eust. on Ω. 647 gives an interpretation of this word which exactly suits the present passage; 'κετρομύνειν,' he says, 'implies, not an insolent or abusive roughness of speech, but a severity deterrent of falsehood.'

242. κατέχων = κάτω ἔχων. The word is not elsewhere used in this simple sense.

245. εἰ τοι κομίδῃ ἔχει. It seems most natural to understand *δρχατον* after ἔχει, since this sentence corresponds to αὐτὸν σε . . ἔχει below. It is possible that the original text here was εἰ τοι κομίδῃ *F* ἔχει (*F* = *Ft*, *ξ*, sc. the garden), as in Ω. 154, ὅς δέξει for ὅς *F* δέξει, where the loss of the digamma has caused the loss of a word in the text.

248. μή . . ἐνθεο. Cf. Δ. 410, τῷ μὴ μοι πατέρας ποθ' ὁμοίῃ



*ἐνθεο τιμῇ*, and in Att. Greek, Ar. Θεσμ. 870, *μὴ ψεύσῃς, ὦ Ζεὺς, τῆς ἐπιούσης ἐλπίδος*. This exceptional construction is, however, very rare, and it must be observed that the aor. form *θεῖς* is the only middle imperative of *τίθημι* used in Homer.

251. *ἀργίης*, like *ἀκομισίης*, φ. 284. Homer has only *ἀργός*, *ἀργία*, never the contracted forms *ἀργός*, *ἀργία*.

255. *εἰδόμεναι* follows *τοιούτῃ*, 'such an one as to sleep.'

259. *εἰ ἐπείν γ' Ἰθ. τῆνδ' ἰκόμεθα*, 'If it is truly Ithaca, this land we are come to'; cf. l. 55, *μήτηρ ἐξ ἄλλης ἦδε . . ἔρχεται*.

260. *οὔτως*, a graphic touch, giving an air of truth to Odysseus' story.

261. *οὐ τόλμησεν*, 'he had not the patience.'

262. *εἰπὲν ἦδ' ἐπακοῦσαι*. There is no *ὑστερον πρότερον* here; the man is supposed to have told Odysseus the bare fact that the island was Ithaca, and to have gone off without waiting for further questions; *εἰπείων* is 'I was going on to ask.'

267. *ἡμέτερον*, sc. *δῶμα*, as frequently in Homer; so β. 55, *εἰς ἡμέτερον πωλεόμενοι*.

272. *ἐνδοκέως*. Curtius' etymology, connecting this word with Lat. *dec-ēo*, *dec-ent*, gives the most appropriate sense, 'bebecomingly,' 'fittingly.' In this case *ἐνδοκέως* would be an Aeolism for *ἐνδοκέως* (*δοκέω*).

276. *ἀπλοῦθας*, *single*, i.e. too small to be folded double for use.

286. *ἣ γὰρ . . ἐπάρξῃ*, 'for that is the right of him who has made the beginning,' i.e. in bestowing hospitality. *ἐπάρχειν* does not occur elsewhere in Homer; the later usage of the word often suggests the idea of 'standing creditor,' which would exactly suit this passage.

289. *εἰ ποτ' ἔην γε*, 'if indeed he ever was' (my son); i.e. as we might say, if all that was not a dream. This 'formula desiderii exprimendi,' as Ernesti calls it, is tolerably frequent in Homer: cf. Γ. 180, where Helen says of Agamemnon, *δαήρ αὐτ' ἐμὸς ἔσκε κυνῶπις, εἰ ποτ' ἔην γε*.

299. *ἑαλ*. The common reading is *δέ*, but Aristarchus insisted

on the restoration of *δαί* here and in two other places—K. 408, *πῶς δαί τῶν ἄλλων Τρώων φυλακαί*; and α. 225, *τίς δαίς, τίς δαί δμῖλος*. In Attic Greek it is a colloquialism.

304. 'Αλύβαντος—'Αφειδαντος κ.τ.λ. These names, cleverly improvised by Odysseus, though not intended to convey any definite meaning to Laertes, all are descriptive. Odysseus is the Man of Strife (*εἰς*); his father is the Munificent Son of Sorrows, and he comes from the city of Wandering (*δλῆ*), or perhaps of the Dead (*δλῖβαντες*).

314. *διδώσαν*, a future, formed on the reduplicated stem (like the pres. *δίδωμι*), used also v. 358.

315. *δὲ φάτο—κεφαλῆς* = Σ. 22 sqq.

316. *αἰθαλδέσαν* must here mean simply *dark* or *sooty*, though the blackness of soot is not very appropriately applied to dust. It would suit better all the uses of *αἰθαλδής* if we might take it to mean *blazing* or *gleaming*; then *αἰθαλδεν. μέλαθρον* (χ. 239) would be the 'gleaming roof-tree,' lighted up by the flame of the fire, and *αἰθαλδεις κόκκινος* the 'red' or 'fire-coloured dust,' with the additional idea perhaps of 'hot,' 'burning.'

318. *ἀνὰ ῥίνας . . προῦνυψε*, 'And now through his nostrils shot a sharp thrill of feeling.' *μένος* is, generally speaking, the passionate *motive* element in men, the absence of which Homer notes as the characteristic of the souls of the dead, *ἀμένην α κάρηνα*.

321. *καῖνος . . γαίαν*. Cf. on φ. 201.

324. *χρὴ σπευδέμεν*, sc. on account of the approaching conflict which Odysseus expected.

333. *οἰχώμενον*, 'away from home.'

334. *ὄφρ' ἂν δλοῖμην*. Cf. M. 25, *ὅε δ' ἄρα Ζεὺς Συνεχέας, δφρα κε ὁἴσσοι ἀλίπλοα τεύχεα θείη*.

336. *εἰ δ' ἄγε, v.* on φ. 217.

341. *ἔρχους . . πεντήκοντα*, 'Thus, too, didst thou appoint me fifty vine-rows for a gift.' *ἃδε*, 'in this way,' as I have mentioned, i.e. *ἐμοὶ μὲν αἰτούντος σου δὲ ἕκαστα ὀνομάζοντος*.

*ὀνόμηναι δάσκειν*. *ὀνομαίνειν* is used of any kind of declara-

tion (narrative, promise, etc.), in which particular names or numbers are involved; so here the meaning is 'you promised me fifty specified vine-rows.'

342. διατρέγιος, 'yielding successive vintages.' Cf. the description of Alcinous' vineyard, η. 122 sqq., *ἐνθα δέ οἱ πολύκαρπος ἀλκή ἐβρίζωται*, Τῆς ἑτέρον μὲν θειδόπεδον λευρῷ ἐνὶ χώρῳ Τίρσεται ἡελλῷ, ἑτέρας δ' ἄρα τε τρυγῶσιν, "Ἄλλας δὲ τραπέουσι· πάρουθε δέ τ' ὀμφακῆς εἰσιν" Ἀνθος ἀφιεῖσαι, ἑτεραι δ' ὑπερεκάζουσιν.

343. *ἐνθα* . . *ἔασιν*, 'and there are found clusters of all kinds,' i.e. from hard to ripe. *ἀνά, ἀρούι*, among the vines: cf. Σ. 562, *ἐν δ' ἐτίθει σταφυλῆσι μέγα βρέθουσιν ἀλφῆν*, *Καλῆν, χρυσείην*· *μέλανες δ' ἀνὰ βότρυνες ἦσαν*.

344. *ὅππότε* . . *ὑπερθεν*, 'whenever the seasons of Zeus should come mightily down from on high.' *ἐπιβρίσσειαν*, opt. in spite of the preceding present *ἔασιν*, on account of the generally historic character of the whole speech.

351. *ἦ ῥα ἔτ' ἔσσι*, *θεοί*, 'Ye do thou still live, ye Gods.' Cf. Stat. Silv. 1, 4, 1, *Estis, io, Superi, neque inexorabile Clotho Volvit opus*.

371. *ἀντην*, v. on χ. 240.

377. *Νήρικον*. Nericus afterwards received the name of Leucas, together with a colony from Corinth, prob. during the tyranny of Periander, B.C. 625-585.

378. *ἀκτὴν ἡπειροῖο*, 'a promontory of the mainland'; Leucadia was not originally an island, but was later separated from the mainland by a canal cut in the time of the Peloponnesian war.

380. *ἐφαστάμεναι καὶ ἀμύναν*. The infinitive after *αἶ γάρ* occurs also, η. 313; the construction is perhaps best accounted for by regarding *αἶ γάρ* as = *ὥς ὄφελον*.

386. *δείκνυι ἐπεχείρεον*, an equivalent of the common phrase, *ἐπ' ὀνειδῶ ἐτόιμα προκείμενα χεῖρας λαλлон*.

393. *καθαπτόμενος*. The sense of *καθάπτεσθαι* is well given by our 'entreat' in the older sense of the word (*tractare*); the character of the address is indicated by the epithet of *ἐπέεσσιν*, *μελιχλούς, μαλακοῖς, ἀντιβλοῖς*, etc.

398. *Ὀδυσσεύς*, a form of the genitive, not elsewhere found;

the uncontracted form (with double σ), 'Οδυσεύς, occurs once, Δ. 491.

402. ὄλε, *hail*, most prob. imperative of a verb, ὀλω, which stands in the same relation to ὄλος, ὄλος (v. on ψ. 158), as *salvo* to *salvus*.

410. δεικνύνοντο, 'greeted'; the word is used by Homer only in the two phrases δεικ. ἐπέσσειν and δέπασσιν. The latter seems to be the original use, meaning to 'point at' a man with the cup, i.e. as a preliminary to drinking his health. δεικνυμι is used in the same way for 'to welcome,' as in I. 196.

413. ὄσσα (*Fokya*, Lat. *voc-are*, etc.), the Homeric equivalent of the later φήμη, a κληδών ἐκ θεοῦ.

417. νέκυσ = νέκυας. ἐκ . . οἴκων, 'from the buildings'; the use of the pl. οἴκοι for the palace of Odysseus is remarkable, yet this seems the natural meaning. There are traces of a reading οἴκων, whence Laroche suggests οἴκων δὲ φόρεον, which would certainly improve the sense.

419. ἀλιεῖσι, here simply 'seamen.'

426. μέγα ἔργον, 'a monstrous deed'; cf. on χ. 149.

431. Σταν, v. on φ. 42. The epithet here may mean 'glorious,' or possibly, as applied to the plain of Elis, it may have the more primitive meaning of 'sunny,' 'open to the sky.'

432. καὶ ἔπειτα, hereafter as heretofore.

439. Medon and Phemius, the minstrel, were left, at χ. 379, sitting at the altar in the court, having been spared from the slaughter.

447. τότε μὲν, i.e. χ. 205; τότε δέ, χ. 297, where Athena brandishes her aegis before the suitors.

452. δ γὰρ οἷος . . ὀπίσσω, 'for he, beyond other men, saw the future as the past.' For this use of οἷος cf. the other passage about Alitherses, β. 158, δ γὰρ οἷος ὁμηλικίην ἐκέκαστο Ὅρνιθας γινῶναι καὶ ἐναλωμα μυθήσασθαι. He was alone, not in knowing augury at all, but in knowing so much.

πρόσσω καὶ ὀπίσσω, forwards and backwards, i.e. one as much as the other.

456. οὐ γὰρ ἐμοὶ πείθεσθε, sc. in the council, in Book β.

458. μέγα ἔργον, as above, l. 426.

464. τοὶ δ' ἄνθρωποι αὐτόθι μένων, a parenthesis explaining ἡμίστων πλείους. In the next sentence σφεν refers to the majority.

472. There is something unsatisfactory in the introduction of this conversation between Zeus and Athena. It seems at first sight to be the beginning of the end; and the return to the doings of Odysseus and his friends is wearisome and unnecessary. The whole passage, ll. 489-545, with its feeble incidents, its reminiscences of the Iliad, and its many strange phrases, may well be an interpolation.

483. ὄρκια πιστὰ ταμύοντες, a regular Homeric phrase for concluding a solemn agreement; ὄρκια are strictly the victims slain on the occasion; as Eust. explains them, τὰ ἐν ὄρκιαις χρειώσθῃ, ἄρρε δύο καὶ ὄνον. Cf. the Lat. phrase *ferire foedus*, which in like manner implies a sacrifice.

489. of δῖ, sc. Odysseus and his friends.

497. τέσσαρες ἀμφ' Ὀδυσῆα, 'four on Odysseus' side,' i.e. the original party that had been engaged in the massacre of the suitors—Odysseus, Telemachus, and the two herdsmen.

499. ἀναγκαῖοι πολέμιστά, 'fighters in time of need'; as we say, 'at a pinch.'

506. Τηλέμαχ' . . γένοι, 'Telemachus, this wilt thou already know, now that thou hast come thyself into the battle where the bravest are approved, not to dishonour thy forefathers' race.' αὐτός is to be taken with ἐπελθών: it is Telemachus' first *personal* experience of a battlefield.

511. τῷδ' ἐπὶ θυμῷ, 'in my present mood'; the same phrase occurs π. 99.

514. τίς νύ μοι ἡμέρη ἦδε. Edd. quote Cic. apud Quintilian, 9, 4: *Pro dii immortales, quis hic illuxit dies*.

527. ἀμφιγύοισι is explained as 'having two points,' a point at each end; i.e. the actual point, and the *σφυρωτήρ*, the spiko at the butt end, used for sticking the spear into the ground. It may, however, be doubted whether the *σφυρωτήρ* would be bracketed in this way with the real point of the spear; the epithet might well apply to the blade of the spear-point, projecting on both sides, and so said to have two 'limbs' (*γυῖα*).

535. θεῶς δ' αὖ φωνησάσης. δ' αὖ is evidently intended to be a cognate accusative with φωνησάσης, but the phrase seems to be an inaccurate reminiscence of the expression in the Iliad, ὃ δὲ ξυτέλεε θεῶς δ' αὖ φωνησάσης, B. 182, K. 512, etc.

546. It would be well if we could continue with this line directly from l. 488. The last three lines seem to have a more genuine ring about them than those immediately preceding. It is natural that Athena in human shape should close the action of the Odyssey, as she opens it in α. 95, with the visit to Telemachus.



## APPENDIX OF ADDITIONAL NOTES.

### I.

Οἱ γλαυκῶπις, φ. 1.

I have translated this word *grave* or *solemn-eyed*: some further explanation seems to be required.

That the epithet signifies *colour* in Homer, no one, I suppose, now believes, though it seems to have been the common view among the ancients at a comparatively late period that it did. (Lucian. *Deor. dial.* 8, p. 226; 20, p. 262, etc.)

Yet this view can hardly ever have been entertained by the learned: Hesychius does not even mention it; his interpretation of the word is *s.v.*—

γλαυκῶπις. φοβερά ἐν τῷ ὁρᾶσθαι, λαμπρόφθαλμος, εὐδόφθαλμος.

The *Etymologicum Magnum* will illustrate Hesychius; the following interpretations are given:—

- (1.) γλαυκῶφθαλμος, καλή.
- (2.) γλαυκοὺς καὶ καταπληκτικοὺς τοὺς ὄπας (ὃ ἐστὶ τοὺς ὀφθαλμοὺς) ἔχοντα.
- (3.) ἀπὸ τοῦ δεῦνδν γλαύσσειν τοῖς ὀφθαλμοῖς, ὃ ἐστὶν ἀπαθεῖν.
- (4.) ἀπὸ τοῦ γλαῦκα ἀπίζεσθαι, ὃ ἐστὶν ἐντρέπεσθαι.
- (5.) ἀπὸ τοῦ Γλαυκοπίου ὕδρου, ὃ Λυκάβητος καλεῖται.
- (6.) παρὰ τὸ γλαύσσω, γλαύξω· ἐξ οὗ καὶ ἡ γλαύξ, τὸ δρνεον.

From these instances it would appear that the word γλαύσσω had the meaning of 'glaring' or 'staring'; and this is quite borne out by the later meaning of γλαυκός as an epithet of colour: a word originally signifying 'glittering' or 'sparkling' could hardly ever have come to mean 'grey.' It is interesting in this connection to note Apollonius Rhodius' use of διαγλαύσσειν of the grey light of the dawn—*Arg.* 2, 1280,

ἤμος δ' οὐρανὸν χαροπὴ ὑπολάμπεται ἥως  
ἐκ περάτης ἀνιούσα, διαγλαύσσουσι δ' ἀταρποι.

### II.

Οἱ μύθου ἐπισχισίην, φ. 71.

It is difficult entirely to set aside the positive assertion of the ancient commentators that μῦθος here = *σάσις*. That at least must have been the traditional interpretation. It is, perhaps, worth while to suggest that μῦθος may be in this passage a dialectic variation for μοῖθος = μῆθος.

For μοῖθος we have an exact parallel in ψοῖθος = ψῆθος, a word found in the lexica, as *i.g.* ψῆλος.



## III.

On the meaning of *διοίστασαν πέλεκυν, σιδήρου*.

My note on *πρώτης στείλεις*, φ. 422, implies the adoption in substance of A. Goebel's explanation of this difficult matter, which has been also accepted by Mr. Merry in his small edition of *Od.* xiii.-xxiv. It may still be doubted whether Goebel has finally settled the question, though his solution seems certainly more satisfactory than any other yet suggested.

The old explanation,—according to which the axe-heads were ranged in a row, with their blades in the ground, so that the archer might shoot through the holes into which the hafts were fitted,—survives only by sheer force of tradition in the face of such objections as it is open to. For—

(1.) The archer would have to lie flat on the ground in order to bring his aim to the level of the holes: whereas Odysseus shoots *αὐτόθεν ἐκ διφροῦ καθήμενος*.

(2.) *στείλεις* is in this case supposed to mean the hole through which the arrow was to pass. What, then, is the meaning of *πρώτης στείλεις* in φ. 421? If we translate, as we naturally should, 'he did not miss the first hole of all the axes,' this is obviously not what the poet intends: we have then to take the words to mean 'from the first hole onwards,' 'a genitive,' as Fäsi calls it, 'of the point of starting,' which is very questionable Greek.

(3.) The hafts of the axes must have been strangely unwieldy, if the holes into which they were fitted were large enough to allow an arrow to pass through twelve of them in succession.

(4.) Homer speaks not of *axe-heads*, but of *axes*, as may be seen from the description of the way in which they were placed.

To proceed then to Goebel's explanation:<sup>1</sup>

It is first necessary to consider the lines τ. 572 *sqq.*, where Penelope describes the exercise with additional detail:

*νῦν γὰρ καταθήσω δεθλον  
τοῦτ' πέλεκας, τοῦτ' κείνος ἐνὶ μεγάροισιν ἔοισιν  
ἴστασ' ἐξείης δρυόχους ὥς δώδεκα πάντας·  
στὰς δ' ὅγε πολλὸν ἀνευθε διαβρίπτασκεν διστόν.*

It is on the suggestion contained in the words *δρυόχους ὥς* that Goebel bases his explanation.

<sup>1</sup> *Lexilogus zu Homer und den Homeriden*, vol. i. pp. 448 *sqq.* s. v. *πέλεκυς*.

The *δρόχοι* are the props used to form a cradle for a ship on shore; a similar cradle would be formed by a row of axes of the shape represented in Fig. 1, standing one behind the other. The feat then to be performed by the archer is to shoot from end to end of this cradle, through the series of bays formed by the blades of the axo projecting on each side beyond the top of the handle.

Further, Goebel asserts that, according to the analogy of *πλευρή πλευρῶν, ἀκρὴ ἀκρον, δρεπάνη δρέπανον*, and the like, the meaning of *στελεῖν* cannot be different from that of *στελεῖν*, but that both words equally mean the *handle* of the axo: then *πρώτη στελεῖν* will be '*the end of the handle*' (like *πρώτη ἀντιξ*, the *edge* of the rim, etc.), and Odysseus' skill was shown in just grazing without touching each handle-end in the whole row.

In confirmation of his view of the meaning of *στελεῖν*, Goebel quotes Ap. Rh. iv. 957, *ὄρθος ἐπὶ στελεῇ τυπίδοι βαρὺν ὤμον ἐπέσας* 'Hephaestus threw', where there is no doubt about the meaning of *στελεῇ*. *στελεῇ* of course = *στελεῖν*, just as *στελεῖν* appears to be the late form of *στελεῖν*.<sup>1</sup>

The objection to this explanation is that the form of axo imagined by Goebel is of too recent a date: so far as we know,—e.g. from Dr. Schliemann's discoveries at Mycenae,—the axo of the heroic age was of the shape represented in Fig. 2. Such axes might indeed be ranged in a row, so as to have the appearance of *δρόχοι*, but they present no opening *through* which an archer could be said to shoot.

Mr. A. Lang<sup>2</sup> suggests that the axes may have been of the form represented in Fig. 3. Such an axo figures on one of the metopes of Selinus (Benndorf, *Metopen von Selinunt*, etc., pl. vii.)

An axo of this kind would certainly be easy to shoot through; but then, what is to be made of the words *πρώτης στελεῖν*?

Here, at least, in taking *στελεῖν* as = *στελεῖν*, Goebel seems to have made a real discovery; and axes of the shape which he suggests will serve us provisionally to form our picture of the scene described in Book xxi.

<sup>1</sup> In Anthol. vi. 205, in an epigram of Leonidas of Tarentum, is mentioned

*ἐστελεαμένους οὗτος  
ἐμβριθῆς, τέχνης δ' πρότατις, πέλεκυς.*

<sup>2</sup> In Appendix on this passage to the Translation of the Odyssey by Messrs. Butcher and Lang.



Fig. 1.

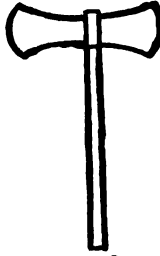


Fig. 2.

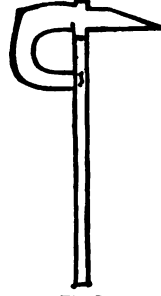


Fig. 3.

## IV.

On χ. 304.

ταί μὲν τ' ἐν πεδίῳ νέφεα πτώσσοιςαι λένται.

It may perhaps be considered somewhat harsh and un-Homeric to take νέφεα by itself, as I have taken it, in my note on this passage, to bear the whole weight of a simile. I would now suggest that the words ἐν πεδίῳ νέφεα should be joined closely together; 'They then are scattered abroad, cowering in fear—clouds in the plain.' As for the use of πτώσσειν, the word is no doubt used transitively in some passages, as T. 426, οὐδ' ἄν ἔτι δὴν Ἀλλήλους πτώσσοιμεν ἀνὰ πολέμοιο γεφύρας. But it may be doubted whether any one would use πτώσσειν in the sense of cowering in fear from any object that was not likely to pursue; and the birds here were certainly in no danger of pursuit either from snares or the clouds of heaven. Nor can we well take νέφεα to mean the clouds of pursuing birds of prey; for (1) if this were the meaning it would surely be explained more fully by a poet who delights in detail, and (2) the description would not be true to nature—a fatal objection when Homer is in question. The truth is that the ancient commentators, when they offered as alternatives for explaining νέφεα either νεφέλας, παγίδας, or τὸν τῶν νεφελῶν τόπον, τὸν ἀέρα, supposed the word to follow, not πτώσσοιςαι, but λένται. For λένται (not λένται) was their reading, which they took to be from λημαί, a middle form of εἶμι, so that they interpreted either 'cowering in fear they went into the snares,' or 'in terror they made for the open sky.' But the existence of this word λημαί is not now admitted.

## INDEX TO THE NOTES.

- ἄδατος. φ. 91, χ. 5.  
 δαπτος. χ. 70.  
 ἀγαπάσθαι. φ. 224.  
 ἀγασσάμενος. ψ. 64.  
 ἀγαυός. φ. 58.  
 ἀγασθαι (γυναῖκα). φ. 214, 322.  
 ἀγινεω. χ. 198.  
 ἀγνώσασκε. ψ. 95.  
 ἀγχιστῖνοι. χ. 118.  
 ἀνός. ψ. 326.  
 ἀέθλια. φ. 4, 64, 117.  
 ἀέξειν (πένθος). ω. 231.  
 ἀεργίη. ω. 251.  
 ἀεσίφρων. φ. 302.  
 ἀθρόος. χ. 76.  
 αἰγυπῖος. χ. 302.  
 αἰδηλος. χ. 165.  
 αἰθαλδεις. χ. 239, ω. 316.  
 αἰμασιαί. ω. 224.  
 αἰπύς. χ. 28.  
 αἰρεῖσθαι. φ. 40.  
 ἀκάκητα. ω. 10.  
 ἀκίων. φ. 89.  
 ἀκήν. φ. 239.  
 ἀκμηρός. ψ. 191.  
 ἀκομοστίη. φ. 284.  
 ἀλεισον. χ. 9.  
 ἀμαρτεῖν. φ. 189.  
 ἀμαρτῆ. χ. 81.  
 ἀμύμων. χ. 442, ψ. 145, ω. 80.  
 ἀμφίγυος. ω. 527.  
 ἀναγκαῖοι δμῶες. ω. 210; πολε-  
 μισταί. ω. 499.  
 ἀνέλεσθαι. φ. 117.  
 ἀνέχεσθαι. χ. 423.  
 ἀνεω. ψ. 93.  
 ἀνιάζειν. χ. 87.  
 ἀντέχεσθαι. χ. 74.  
 ἀντην. χ. 240.  
 ἀντιᾶν. ω. 56.  
 ἀντιβολῆσαι. ω. 87.  
 ἀσσητήρ. ψ. 119.  
 ἀπηγής. ψ. 97.  
 ἀπλοῖδες χλαῖναι. ω. 276.  
 ἀργεῖφόντης. ω. 99.  
 ἀρεσσάμενος. χ. 55.  
 ἀρετή. ω. 193.  
 ἀρή. χ. 208.  
 ἀρημένος. ψ. 283.  
 ἀσπετον οὐδας. χ. 269.  
 ἀσφοδελός. ω. 13.  
 ἀτασθαλῖαι. φ. 146.  
 ἀτέμβειν. φ. 312.  
 ἀτέραμνος. ψ. 167.  
 ἄττα. φ. 369.  
 αὐλός. χ. 18.  
 αὐτός, of 1st pers. in oblique  
 cases, φ. 249.  
 αὐτοδίδακτος. χ. 347.  
 Βλάπτειν. ψ. 14.  
 βοός βοείη. χ. 364.  
 Γλαυκῶπις. φ. 1, Appendix i.  
 γλυφίδες. φ. 419.  
 γραπτός. ω. 229.  
 Δαί. ω. 299.  
 δαίφρων. φ. 16.  
 δέ, demonstrative. φ. 8.

δεικανόντω. ω. 410.  
 δεύτατος. ψ. 342.  
 δῆμος ἀνείρων. ω. 12.  
 διάκτορος. ω. 99.  
 διατρώγιος. ω. 342.  
 διδώσειν. ω. 314.  
 διος. φ. 42, 80; ω. 431.  
 δόρπον. φ. 428.  
 δυσηλεγής. χ. 325.  
 δῶμα. χ. 494.

Ἐγκονέουσαι. ψ. 291.  
 εἰ δ' ἄγε. φ. 217.  
 εἰρυσθαι (εἰρέεσθαι). ψ. 81, 151.  
 εἰσομαι. χ. 7.  
 εἰλικες (βδες). χ. 292.  
 ἐνδυκέως. ω. 272.  
 ἐνώπια. χ. 121.  
 ἐξεσίη. φ. 20.  
 ἐξονομάζειν. φ. 250.  
 ἐπάρχεσθαι (δεπάεσσιν). φ. 263.  
 ἐπει. φ. 25.  
 ἐπέχειν. φ. 186, χ. 75.  
 ἐπέχεσθαι. χ. 15.  
 ἐπὴν, with opt. ω. 140.  
 ἐπητύος. φ. 306.  
 ἐπί, distributiva. ψ. 125, ω. 201.  
 ἐπιδέξια. φ. 141.  
 ἐπίκλοπος. φ. 397.  
 ἐπιστεψασθαι. φ. 271.  
 ἐπιστροφάδην. χ. 308.  
 ἔρκος. φ. 238, χ. 469, ψ. 190.  
 ἐρρώσαντο. ω. 69.  
 ἔσχατος. φ. 9.  
 ἔτεϊ ἐς. φ. 208.  
 ἑτεραλκῆς. χ. 236.  
 εὐ ἀραρυῖαι (σανίδες). φ. 157.  
 εὐνή. ψ. 180.  
 ἐφέστιος. ψ. 55.  
 ἐφημέρια φρονεῖν. φ. 85.  
 ἐφορμή. χ. 130.  
 ἔχτος. φ. 308.  
 ἐψιδασθαι. φ. 429.

Ἐ, obliterated by elision. ω. 245.

Ζεὺς ἱρκπος. χ. 335.

Ἥγεσθαι. ψ. 134.  
 ἡμιγένεια. χ. 197.

Θεσμός (λέκτροιο). ψ. 296.  
 θεσπέσιος. ω. 6.  
 θηγήτηρ. φ. 397.  
 θόλος. χ. 442.  
 θυοσκός. φ. 145.  
 θύραζε. φ. 422.

Ἰδνωθείς. χ. 85.  
 ἱερός. ω. 81; ἱερὴ ἱς. φ. 101.  
 ἱμάς. φ. 46, ψ. 201.  
 ἱσκεν. χ. 31.  
 ἱστός. ω. 129.

Καγαλώωσα. ψ. 1.  
 καθάπτεσθαι. ω. 393.  
 καθαρὸς θάνατος. χ. 462.  
 Κακοῖλιον. ψ. 19.  
 κατ' αὐθι, κατ' αὐτόθι. φ. 55.  
 κατέχειν. ω. 242.  
 κεκορυθμένος. φ. 434.  
 κέρα (=τόξον). φ. 395.  
 κερτόμιος. ω. 240.  
 κῆδος, κῆδειν. φ. 153; ψ. 9, 306.  
 κληῖς. φ. 6, 42, 241.  
 κλίσιον. ω. 208.  
 κολλητός. φ. 137, ψ. 194.  
 κόμη. ψ. 195.  
 κορώνη. φ. 46, 138.  
 κουρίδιος. φ. 77.  
 κουρίξ. χ. 188.  
 κουρότερος. φ. 310.  
 κραταίπεδον οὐδας. ψ. 46.  
 Κυλλήμιος. ω. 1.

Λακεδαίμων. φ. 13.  
 λαύρη. χ. 126.  
 Λευκάς πέτρη. ω. 11.  
 λέχος ('Οδυσσεύς). ψ. 199.  
 λήγειν, trans. χ. 63.

Μαχεσόμενος. ω. 113.

- μέγαρον. χ. 494, 497.  
 μέγας. χ. 149, 408; ω. 458.  
 μέμβλετο. χ. 12.  
 μένος. ω. 318.  
 μῆθος, \*μοῖθος. Appendix ii.  
 μοῖρα. χ. 54.  
 Μοῦσαι. ω. 60.  
 μύθου ἐπισχασίη. φ. 71, Appendix ii.  
 μύνη. φ. 111.  
 μυχοτάτος. φ. 146.  
 Νημεσσᾶν. φ. 147, ψ. 213.  
 νελείτιδες. χ. 418.  
 νῆφα. χ. 304, Appendix iv.  
 Νήρικος. ω. 377.  
 νῆστος Ἀχαιῖδος. ψ. 68.  
 \*Ογκιον. φ. 61.  
 δόδε. χ. 269.  
 Ὀδυσεύς, gen. ω. 398.  
 οἶος. ω. 452.  
 οἶσε. χ. 106.  
 δλοδύζειν. χ. 408.  
 δλοφύρεσθαι. χ. 231.  
 ὀμηλική. χ. 209.  
 ὀνομαίνειν. ω. 341.  
 ὄπα. ω. 535.  
 ὄπισ. φ. 28.  
 ὄρκια. ω. 482.  
 ὄροσθόρη. χ. 126.  
 Ὀργιλοχοί. φ. 16.  
 ὄσσα. ω. 413.  
 οὔδος. χ. 127.  
 οὔλε. ω. 402.  
 οὐλόμενος. ω. 97.  
 οὔλος. ψ. 158, ω. 118.  
 Παλίντονος. φ. 11.  
 παμφανών. χ. 121.  
 παρέξ. ψ. 16.  
 πάχτος. ψ. 191.  
 περαίνειν. χ. 175.  
 πείρα. χ. 33.  
 πελεκύς, Appendix iii.  
 πεπνυμένος. φ. 343.  
 πέπων. χ. 233.  
 πέποσθε. ψ. 53.  
 περάτη. ψ. 243.  
 περί κῆρι. ψ. 339.  
 περιδδσθαι. ψ. 78.  
 περιρρηδής. χ. 84.  
 περισθενέων. χ. 368.  
 πηγός. ψ. 235.  
 πῆος. ψ. 120.  
 πῆχος. φ. 419.  
 πλατὺς Ἑλλήσποντος. ω. 82.  
 πλαγκτός. φ. 363.  
 πολυκλήης. φ. 19.  
 πολύφημος. χ. 376.  
 προμνηστῖνοι. φ. 230.  
 προπρήτης. χ. 97.  
 προσκηδής. φ. 35.  
 προταμεῖν. ψ. 196.  
 πρώτος. φ. 412, χ. 250.  
 πτώσσειν. χ. 304, Appendix iv.  
 Ράγες. χ. 143.  
 Σανίς. φ. 51.  
 σανίδες. φ. 137, χ. 174.  
 Σειρήνες. ψ. 326.  
 σῆμα. ψ. 188.  
 σημαίνειν. χ. 427, 450.  
 σίδηρος. φ. 3, 10.  
 σκύζεσθαι. ψ. 209.  
 σπουδῇ. ω. 119.  
 στέαρ. φ. 178.  
 στελεική. φ. 421, Appendix iii.  
 σφέτλιος. ψ. 150.  
 Τανηλεγής. ω. 135.  
 τανυστός. φ. 112.  
 τέλος. ω. 124.  
 Τερπιδδης. χ. 330.  
 τέτροφεν. ψ. 287.  
 Τηλέπυλος. ψ. 318.  
 τίς, ironical. χ. 67.  
 τοῖος. ω. 282.  
 τρηγὰ λέχεα. ψ. 198.  
 τριττία. ψ. 278.

- Ὑπάρχειν. ω. 286.  
 υπερικταίνεσθαι. ψ. 3.  
 υπερφιάλως. φ. 285.  
 ὑπερώια ἀνηβαίνειν, καταβαίνειν.  
 χ. 428, ψ. 85.  
 ὑποδάμπεσθαι. ψ. 290.  
 ὑπώρορε. ω. 62.
- Φαίδων. ψ. 246.  
 Φήμος. χ. 330.
- φράζεσθαι. χ. 121; ψ. 75, 260.  
 φυλάσσειν. χ. 195.
- Χανδόν. φ. 294.  
 χερσὶ πεποιθέναι. φ. 132.
- Ψόθος, ψοῖθος. Appendix II.
- Ὀκεανοῦ ῥοαί. ω. 11.

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